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University of Hawaii

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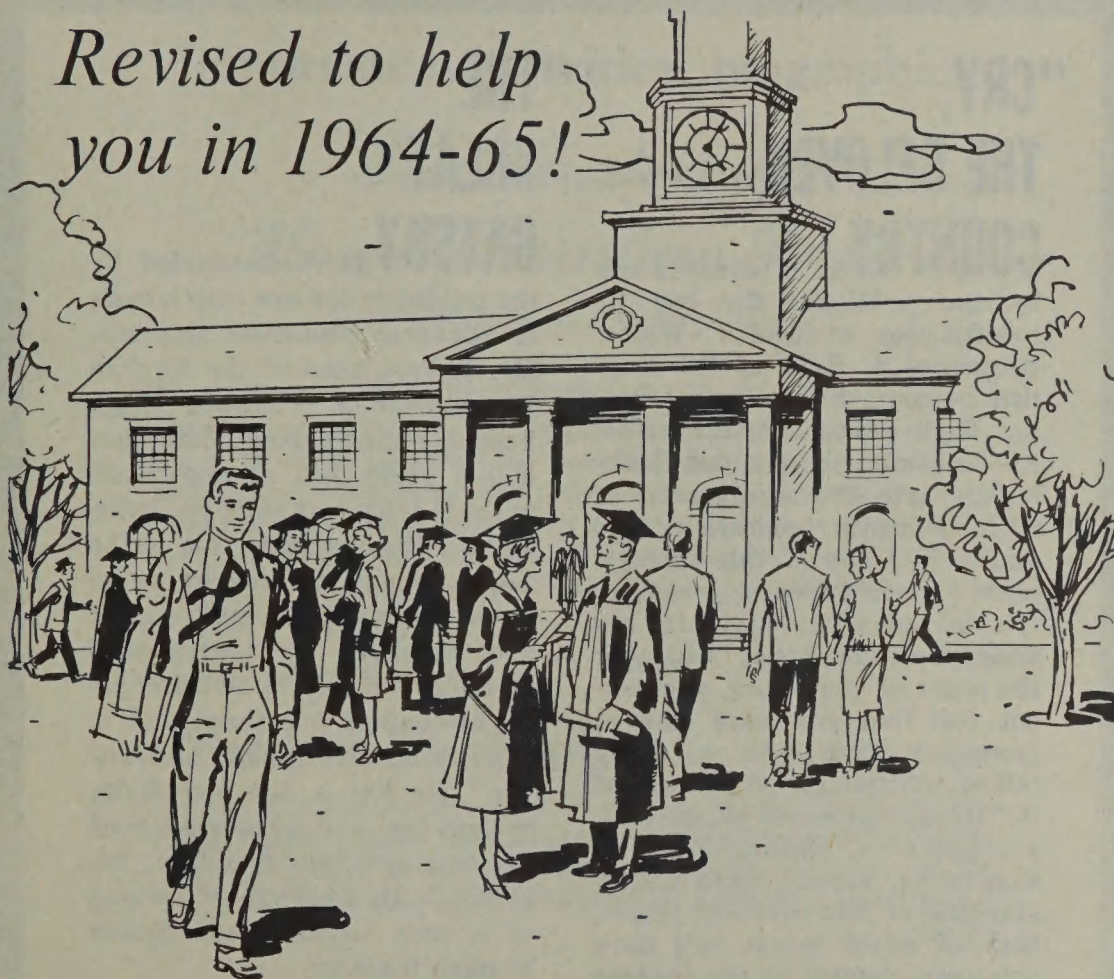
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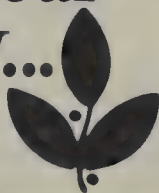
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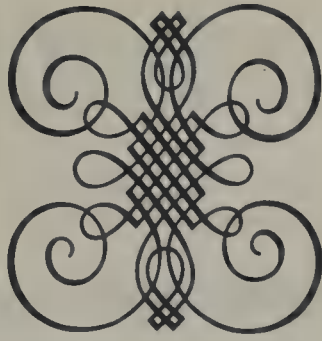
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The ENGLISH JOURNAL

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Lord of the Flies in the Classroom — No Passing Fad

Gladys Veidemanis

William Golding's controversial novel is hailed here as a significant addition to the high-school curriculum. Mrs. Veidemanis, formerly of Nicolet High School, Milwaukee, is now chairman of the Department of English, Oshkosh (Wisconsin) High School.

GOLDING'S *LORD OF THE FLIES* is obviously the current fad, for both high school and college-age students, and enthusiasm is not likely quickly to abate, especially since Golding continues to augment his literary output. What is less obvious, of course, is the place this book will ultimately come to hold in our literature—the extent to which it will pass the test of time. Critical opinion is clearly divided. As a result, the school which ventures to choose this novel for intensive critical study may well find itself accused either of attempting to abolish the classics or of succumbing too quickly to fad appeal. Nevertheless, those teachers who have used this work must surely testify to its teachability—the excitement it can engender in otherwise apathetic readers. Further, as Granville Hicks recently commented, it is definitely a work that can stand on its literary merits, even though the philosophical viewpoint remains subject to attack. He writes:

It is possible to quarrel with Golding on philosophical or psychological grounds, but such objections are irrelevant, for his novels are convincing whether his philosophy is or not. The popularity of *Lord*

of the Flies among college students must be attributed in large part to the concept of human nature it expresses, but the book would not have held its young readers if the story hadn't been told so well.¹

This novel merits consideration for intensive treatment in our curriculum (especially in Grades 11 and 12) for its appeal, genuine literary quality, and highly thought-provoking and pertinent themes.

The appeal of this novel is indisputable. Curious about the fascination of adolescents for a work so obviously symbolic and pessimistic, I recently asked high school seniors in a college-bound section to read the book completely prior to class discussion, then write on the topic: How do you account for the enormous appeal of this novel, especially to adolescents and college-age students? Their comments alone—which have been synthesized and summarized below—could justify inclusion of this work in the English program:

¹Granville Hicks, "The Evil That Lurks in the Heart," *Saturday Review*, 47 (April 18, 1964), p. 36.

1. "It is intriguingly debatable—symbolic enough to warrant a wide range of diverse and credible interpretations." It enables meaningful questioning about the nature of man, the aims of society, the structure of the social order. One boy commented: "It has material for a dozen good bull sessions!"

2. "It contains so much matter with which a young person can identify himself." One student wrote: "His characters are intense, emotional, moody, and therefore capable of drawing the young person's fullest empathies. In portraying the freedoms, the urges, the fears, and the transformations of the British boys, Golding has captured the essence of a new generation, growing up in the shadow of the bomb." Golding thus appeals to students as a spokesman of their generation and of the situation in which they find themselves. Furthermore, "he seems to understand youth psychology so well and to depict situations which adolescents dream of—an opportunity for total freedom and independence, for exercising the right to build a society for themselves rather than merely take over one that has been created for them."

3. The book helps to alleviate—vicariously—feelings of guilt and fear which students have individually felt unique to themselves. One student candidly stated:

Young people have hidden urges that, although they are not fully understood, cannot be denied. Under control, these feelings can produce happiness and joy; running rampant they produce ultimate frustration. Golding, I feel, communicates the duality of these feelings as the boys experience the rising feelings of lust and savagery. Jack is the one who is most obviously controlled by these feelings, but even Ralph, who does not understand the urges, is caught up in the rhythm of blood and fulfilment. To hunt and kill was, at first, a necessary means of obtaining meat; but it soon became an end in itself, destroying all semblance of love on the island. The reader, I feel, sees in the

results of the boys' lust a parallel to the consequences of his own urges, if uncontrolled.

Just as young people struggle to overcome feelings of fear of the unknown, of the future, and even of themselves, so they see the working out of these fears by the protagonists of the novel. "Realizing that others, too, are afraid makes one less ashamed of his own nightmares and feelings of inadequacy."

4. Since high school students are both older than the protagonists of the novel, yet younger than adults, they can entertain a degree of objectivity and even superiority to other readers in evaluating the view of man and society presented. Several students commented that they had induced their parents to read the book and were surprised that their parents reacted defensively, as though directly implicated by Golding's implied criticisms of the world of grownups, while they had no such reactions. Instead, the young people appreciate that Golding tells the truth without excuses, that he reminds them of extremes which they would want to avoid in their own lives.

5. "This novel reads so well!" It is compact, yet rich in sense impression, characterization, and imaginative appeal. This work can delight with its inventiveness and vitality, even while its themes and philosophy discomfit. Students are also persuaded that children are capable of acting as Golding suggests and appreciate the novel's fusion of realism and allegory.

Of course, some communities which are willing to censor *The Adventures of Huckleberry Finn* and even the Bible might raise a clamor because of the strains of cynicism, inhumanity, and sensualism in this novel. Yet it surely evades, overtly, the criticisms that are leveled by the hyper-conservative against a *Catcher in the Rye* or many other candid contemporary works. And, as Oldsey and Weintraub have pointed out, it is a novel

that "falls well within the main stream of several English literary traditions." They go on to term it a "boys' book, [one] in the tradition of the survival narrative," and a novel comparable to those which examine "our culture by transplanting it harshly to an exotic locale where it prospers or withers depending upon its intrinsic value and strength. It is in the long tradition of anti-science writing in England, where authors for centuries have equated scientific progress with de-humanization. And it at least appears to be in the Nonconformist English religious tradition which assumes mankind's fall from grace."² Like a *Gulliver's Travels*, it can both entertain and appeal.

Lord of the Flies, then, can justifiably be included in the curriculum for a number of very good reasons: its appeal, compactness, stylistic brilliance, and pertinent themes. That the novel is relatively short means that it can be handled in three to five days, depending on the group, with the stipulation that it be read completely in advance of any discussion. The following teaching approach, which has been used with college-bound students in Grade 12, assumes a pre-reading and a desire to perceive the work as an esthetic whole:

- A. Allow perhaps one week for reading the novel.
- B. Ask students to write an essay on one of the topics listed below. Topics should be given out a day in advance of the actual writing, with the expectation that students bring a rough outline to class from which to write. (They may also be allowed to take the essay home overnight for further incubation and polish—or it can be returned to them for re-working after class study has been completed.)

Possible Topics:

1. Expand on E. M. Forster's comment on *Lord of the Flies*: "It is not only a first-rate adventure story but a parable of our times."
 2. Discuss the view of man illuminated in this novel—possibly as developed through the eyes of Ralph or Simon.
 3. When *Lord of the Flies* hit the campus bookstores in 1959, after a period of neglect, it immediately became one of the most widely discussed and debated books of our time. What do you consider the basis for its enormous appeal (and controversy!), especially among young people?
 4. Some readers find *Lord of the Flies* totally pessimistic in its outlook and conclusion; others perceive it as more optimistic, despite the boys' regression into savagery. What evidence can you draw upon to support either one of these viewpoints?
- C. Structure class discussion to include the following areas:
1. Perhaps start by discussing possible reasons for the novel's great popularity, drawing on material from their essays and general reactions. Hopefully, students will carry on the discussion with their own enthusiasm for the book.
 2. Resolve problems of plot and setting, raising such questions as the following:
 - a. How have the boys gotten on the island in the first place? What is the "scar" repeatedly referred to? Are there any clues as to where this island might be?
 - b. What are the major settings for the action of the novel? Surely identify the following:
 - (1) The beach along the lagoon, with its natural platform for assemblies.
 - (2) The mountain top for the fire, the climb, the "beast."
 - (3) The burned-out quarter of a mile.

²Bern Oldsey and Stanley Weintraub, "Lord of the Flies: Beelzebub Revisited," *College English*, 25 (November 1963), p. 91.

- (4) Simon's bower.
 - (5) The Orchard.
 - (6) Castle Rock at the tail end of the island: Jack's bastion and Piggy's death place.
 - (7) The jungle.
3. Examine the overall structure of the novel, emphasizing such elements as these:
 - a. The development and breakdown of social order:
 - (1) Choice of Ralph over Jack.
 - (2) Symbols of leadership.
 - (3) Division of responsibility.
 - (4) Use of assemblies throughout the novel.
 - (5) Breakdown of discipline and authority.
 - (6) Increasing domination by fear, savagery, culminating in death of Simon.
 - (7) Jack's total usurpation of authority and supremacy of "the beast."
 - (8) Death of Piggy and ostracism of Ralph.
 - (9) Pursuit of Ralph, setting fire to the island, and rescue.
 - b. The use of fire as a unifying element at the beginning and the end of the novel (Ralph's leadership keeps the fire under control; Jack's brings the island to ruin).
 - c. Other *unifying symbols*: e.g., the conch shell, Piggy's glasses, the pig itself ("Lord of the Flies"), the stick "pointed at both ends," the island like a boat moving backwards, individual characters.
 - d. The meanings of chapter headings.
4. Analyze very fully key characters, also tracing *character change* throughout the novel:
 - a. Ralph—the embodiment of balance, common sense, responsibility, the search for order and reason.
 - (1) Enumerate his failings:
 - (a) Bites his nails; experi-
 - ences fears and uncertainty, too.
 - (b) Taunts Piggy and occasionally uses him as a scapegoat.
 - (c) Participates in orgy leading to murder of Simon.
 - (d) Lacks the depth and insight of Simon, the mental perspicuity of Piggy.
 - (2) But accentuate his strengths:
 - (a) Capacity to placate and appease factions, to compromise—a natural leader.
 - (b) Ability to face reality, to acknowledge the facts of a situation.
 - (c) Willingness to accept responsibility, regardless of consequences.
 - (d) Demonstration of conscience, sensitivity, foresight.
 - (e) Capacity to mature, to learn through hardship and experience.
- (3) Notice that by the end he becomes a combination of Piggy and Simon—an outcast, a thinker, a man of insight.
- b. Jack—the embodiment of irresponsible authority, the demonic element in man, yet the person of action.
 - (1) Note his sensual, almost animalistic characteristics:
 - (a) Associated with black and darkness.
 - (b) Finds the jungle his natural element.
 - (c) Abandons civilized code and conscience behind a mask.
 - (d) Resorts to reliance upon senses, immediate gratification.
 - (e) Utilizes fear, terrorism as methods of social control.
 - (2) Note also his paradoxical

love-hate relationship with Ralph (Man is a mixture of both Ralph and Jack, as they were a mixture of each other).

- c. Piggy—the embodiment of the best and worst aspects of the “weaker sort of intellectual.”³

- (1) Note his characterization as corpulent, inactive, cowardly, yet “wise.”
- (2) Study his role as “an outsider”—“like a parent,” considering others “a pack of kids.”
- (3) Trace ways in which he functions as the convenient scapegoat, even for Ralph.
- (4) Note his capability for forethought and decision, but inability to execute his ideas.
- (5) Analyze him as the “Polonius” type—wise in strategy but dependent for leadership and direction.

- d. Simon—the embodiment of inner strength, intuition, soul, and conscience.

- (1) Note the way in which he is introduced—a fainter—and point to evidence that he is an epileptic. Try to determine why Golding would characterize Simon with this infirmity.
- (2) Relate him to his private setting—amidst seculsion and butterflies as opposed to the coarseness of flies and pigs.
- (3) Discuss possible reasons for his incapacity to communicate his superior insight.
- (4) Study closely his recognition of the truth about the beast, the view of man presented through him, and his glorification in death.

- e. Note the “hangman’s horror” attendant upon Roger.

- f. Mention Percival Wemys Madi-

son as a unifying and representative character—at first remembering his name and address, then losing its “incantatory” power.

5. Discuss the allegorical and thematic aspects of the novel:

- a. Note the overall allegorical quality of the novel, its “Garden of Eden” quality: the boys’ culture as a paradigm of adult society, e.g., references to the world from which they have escaped, the behavior patterns which they imitate, the “ruin of a face” as a “sign from the world of men” (the dead parachutist), the rescuing cruiser on its mission of death, etc.

- b. Discuss possible themes and the view of man:

- (1) Recognition that man is perhaps in a “pre-puberty stage”⁴ and must rapidly advance if he is to keep pace with his technological advancements.
- (2) Awareness that man needs to reconcile knowledge of good and evil, to accept his capacity for both.
- (3) Acknowledgement that man must mature and accept responsibility, even at the cost of personal sacrifice and loss of immediate gratifications.

- c. Discuss whether the book presents an optimistic or pessimistic outlook.

6. Examine stylistic elements not already discussed:

- a. Notice the rich use of sense impression throughout the novel. Isolate especially effective passages, e.g., Jack’s reactions to the hunt, description of “the beast,” Simon’s death, etc., and analyze what gives power to these sections.

- b. Examine particularly Golding’s

³*Ibid.*, p. 95.

⁴*Ibid.*, p. 99.

effective vocabulary, such as the following:⁵

"swathing mirages" (p. 11).

"immured in these tangles" (p. 23).

"susurrations of the blood" (p. 51).

"smoothed in pearl and opalescence" (p. 53).

"chasms of empty air" (p. 97).

"the sleeping leviathan breathed out" (p. 98).

"how dun and unvisited were the ferny coverts" (p. 101).

"a louder crepitation as of someone unwrapping great sheets of cellophane" (p. 180).

"the ululation of the pursuers" (p. 180).

—and many other examples.

- c. Discuss Golding's vivid perception of the language and psychology of children as reflected in their dialogue and actions—and indeed through the entire point of view.

- d. Evaluate the ending. Is it credible and convincing?

6. Evaluate the overall work:

- a. Relate it thematically to other works studied earlier, e.g., Conrad's ideas on "the heart of darkness" in man, *Gulliver's Travels*, etc.

- b. Ask students to comment whether this work will prove of lasting literary value. Ask them to give evidence for their judgment.

- c. Have students re-examine—and possibly revise—their judgments in earlier essays in light of class analysis. Ask whether this novel could sustain re-reading.

- d. Steer students to other works by Golding, especially *The Inheritors*, *Free Fall*, and *The Spire*.

Having discussed the novel thoroughly and written one paper on it and possibly a revision, students really should not have to be subjected to a test on the novel. Actually, the best measure of their perception and appreciation of the novel will be the quality of their day-to-day discussion, their ability to compare it with other works, and their desire to read more by the same author. *Lord of the Flies*, then, need occupy relatively little time in the curriculum, but its inclusion for intensive study can surely be justified as desirable and potentially very profitable.

⁵All page references are to this edition: New York: G. P. Putnam's Sons, Capricorn Books (paperback), 1959.

ESSAYETTE ON THE MOTHER TONGUE

For the course in English

This is par:

When one says, "One is . . ."

One means, "All are . . ."

—A. S. FLAUMENHAFT

Student Reactions to *Lord of the Flies*

Richard H. Lederer

In his plea to high school teachers to teach *Lord of the Flies*, this author demonstrates how students respond to the novel. Here he has fashioned a single essay from a set of compositions written by his tenth-grade students at St. Paul's School, Concord, New Hampshire.

IN SCALING down society to a band of small boys on a lush island paradise, William Golding's *Lord of the Flies* has joined *The Catcher in the Rye* and *A Separate Peace* among the few modern works that cross the threshold back into childhood without mawkish sentimentality. The representative reaction of one of my students speaks best: "The book was a very good adventure story in which boys were involved, not adults. We were, therefore, able to understand many of their motivations because we have passed that age."

Teaching *Lord of the Flies* showed me that the students clearly felt the intense relationship of the book's story to modern life—the omnipresent reminders of global warfare, the interplay of group antagonisms, and the breakdowns of diplomatic relations. As adolescents, they were interested in, though they did not always agree with, Golding's contention that authority, discipline, and rules are necessary in a well-functioning society.

In spite of the modernity of Golding's concerns, the universality of his theme, the adventure of his story, the vitality of his writing, and the apparent popularity of his book, one discovers that relatively few of the more than a million copies thus far sold have found their way into the classroom. An Educational Testing Service survey of major literary works taught in high school (released in April, 1964) showed but 13 per cent of private

schools using the book and less than five per cent of public schools.

Lord of the Flies deserves more consideration than this, and I can make no better plea for the book than to present the collective adolescent mind reacting to it. I have tried to give this reaction form, substance, and continuity by bringing together a number of individually written responses into one essay.

A bit of background to the following essay is in order. I asked my tenth graders, members of two good but not exceptional college-bound sections, to write their reactions to *Lord of the Flies*. They were to consider the novel's characters, symbolism, plot, and theme, and the role of nature. Of these concepts, the role of nature in the story—as victim, jailer, and sympathizer—caused the boys the most difficulty, and I have not (except in the treatment of Simon's funeral) integrated the spotty responses to this aspect of the book.

The boys submitted their papers before classroom discussion, and, taking the best-expressed thoughts from each composition, I have arranged them together in the sections that follow to produce one critical essay. In the process I have corrected the students' mechanical insufficiencies, and in the service of continuity I have altered tenses and punctuation, and added pronoun references and transition expressions. For example, in the account of the beastie's progressive in-

fluence, taken from several papers, I have added such words as *soon* and *this*.

The students were reticent about using supportive direct quotations from the book. Twice, when the writer's thoughts clearly indicated that a specific passage was in mind, I have inserted a direct quotation.

Very occasionally, a choice of word injured the effect of a statement. The changing of *normal* to *civilized* in the essay's sixth sentence is one of the nine word alterations that I made. The first sentence in the section titled "Golding's Symbolism" was the only sentence I had to supply. That was the only time that no individual student's paper contained a topic sentence sufficiently broad and pointed to lead off the material that followed.

What I wish to emphasize is that the ideas and, for the greatest part, the writing that follow are directly from the minds of a more-or-less-typical tenth-grade, college-bound group. Certainly no boy's paper contained all the perceptions in the essay, but each idea was contained in one or more papers; these ideas, it would seem, are there to be developed in classroom exchange. The insights that students apparently can have into the various aspects of *Lord of the Flies* recommend the book for widespread reading in the country's English classes.

General Comments

Lord of the Flies follows the adventures of a number of boys stranded on a deserted island. Presumably their plane has crashed. This is all we know and this is all we need to know. Why did Golding choose these particular boys? He chose them because these boys are healthy, innocent, decent boys from a solid background of the British upper-middle class. They are as civilized as one could possibly think: one associates careful upbringing and respectful obedience with the traditionally restricted British way of

life. None of them "old enough . . . for adolescence to have made [them] awkward," they are essences of chastity and purity.

Golding's setting allows him to present his ideas in their elementary form. The abundance of water, fruit, and wild animals eliminates the man vs. nature conflict and means the boys are safe from any danger except themselves. Furthermore, the island is as inescapable as it is beautiful, completely isolating the boys from their highly evolved society.

The island is a tropical paradise of lush greenery, coral reefs, fruit trees, and pools of clear water, indeed a perfect island, one which the boys find delightful—at first. And yet this island is going to turn into a hell, and the boys are going to turn into nothing less than murderous savages. *Why?* That is what Golding is preoccupied with. *Why?*

Piggy, Simon, Roger

As the representative of civilization, Piggy was the character most tied to it. He depended on civilization for his ability to see (his specs), the ability to breathe (shots for his "assmar"), and protection from the elements. A product of the soft life, Piggy was neither a hunter nor a hut-builder. As the boys moved farther away from civilization, their hair grew longer. Piggy's hair did not grow; he remained closer to civilization than did the rest.

A tormented and misunderstood individual, Piggy was the only boy who had intellectual daring. He suggested the making of the sundial and was ridiculed for it. He was the first to realize that nobody else knew where they were, and he proposed that the fire be moved from the mountain to near the bathing pool.

Throughout his trials, Piggy's prop was his specs. He gave them constant attention, and while he had them he was an able advisor to Ralph, whose mind was not as quick nor as clear as Piggy's. When

he lost his glasses, Piggy lost too, his self-confidence and his ability. At Castle Rock, while Ralph argued with Jack, Piggy whimpered, terrified that Ralph would desert him. At that point, he was killed.

Like Piggy, Simon was an outcast. He tried to bring salvation to his small world. When Jack would not give Piggy any meat and knocked his specs off, Simon was the only boy who showed any kindness to the fat boy. He was the only one who stuck with Ralph and helped him build his last shelter. He reassured Ralph when his optimism about being rescued began to fade.

Simon faced an evil world and tried to make it good. When everyone believed that the parachutist was a beast, Simon had a strange feeling that it was human, "at once heroic and sick." Only he realized that the beast was fear and that fear could not be killed with a sharp stick.

"Fancy thinking that the Beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?"

Simon was misunderstood by everyone and finally killed by those he sought to save. Ultimately the sea quietly bore him away from the beach and the realm of human beings. In this mystic scene, perhaps the most beautiful in the story, Simon, like a Greek hero, was borne up to Olympus by his goddess mother:

Along the shoreward edge of the shallows the advancing clearness was full of strange, moonbeam-bodied creatures with fiery eyes The water rose farther and dressed Simon's coarse hair with brightness. The line of his cheek silvered and the turn of his shoulder became sculptured marble. The strange attendant creatures, with their fiery eyes and trail-

ing vapors, busied themselves round his head The great wave of the tide moved farther along the island and the water lifted. Softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out toward the open sea.

Roger took his only pleasure in the agonies of others; he was a true sadist. It is interesting to watch the weakening of society's hold on Roger. When he was still new on the island, he sought his thrills by throwing rocks at people. He did not aim to hit; he threw outside of a six-yard circle which was the product of "parents and school and policemen and the law." As the time passed, the circle began to shrink until he was aiming just to skin his targets; society was still holding on to him, but only by the fingernails. Eventually, "with a sense of delirious abandonment" he smashed Piggy with one of his boulders, then sharpened a stick at both ends on which to mount Ralph's head as a sacrifice. As an advisor, Roger was to Jack what Piggy was to Ralph.

Golding's Symbolism

The plot of *Lord of the Flies* follows the process by which the boys are compelled by their fear to destroy themselves and the symbols of their island society. When the boys were first deposited on the island, they were held firmly by the society they had lived in. As was expected of proper British boys, they elected a leader, explored the island, and diligently kept a signal fire going. With all the physical signs of society removed, the boys established their own symbols of civilization. The first of these was the conch. It was used to call the boys together, and since it commanded a response from all the boys, the conch represented order, parliament, and authority. Ralph, as the owner of the shell, also became a symbol of authority. Jack, who

was the leader of the choir, could not head the entire group, since he lacked the important symbol of authority. As the boys became more savage and disorganized, the conch lost its power. The color of the shell faded, and when the conch and Piggy's fire-giving specs were shattered together, Jack became the supreme power.

At first the boys wanted a seemingly endless number of rules. The assemblies, another symbol of order, integrated these rules, but like the conch the power of the rules faded as the boys began to decay mentally.

On the left were four small logs, one of them—the farthest—lamentably springy. Assembly after assembly had broken up in laughter when someone had leaned too far back and the log had whipped and thrown half a dozen boys backwards into the grass. Yet now (Ralph saw, no one had had the wit—not himself nor Jack, nor Piggy—to bring a stone and wedge the thing. So they would continue enduring the ill-balanced twister, because, because . . .

Finally, Eric said, "Listen, Ralph. Never mind what's sense. That's gone."

The fire and the hut were two more links with civilization. The fire represented the desire to return to civilization, and the huts showed the desire to retain part of society. When Jack formed his own camp, he used fire only to cook meat and his savages all lived in caves.

Lord of the Flies also has symbols for the forces working against society and moral behavior. Soon after the boys were on the island, the youngest ones began to have nightmares. Then the boy with the mulberry mark on his face put a similar blemish on the island society by talking of a snakelike thing that crawled about the trees. Soon this "beastie" became something incomprehensible. All the boys needed was something unknown to them, the dead parachutist, and they

could fabricate a beastie from it. The beastie represented fear, the basic fear that each one of those boys had. Fear of what? Mostly fear of freedom, of what would become of them without the authority and moral codes of an advanced civilization.

Lord of the Flies represents the great evil behind the boys' fear. It is the terrible inner self which has been trained and suppressed; but when the superficial signs of civilization disappear, its malignant influence takes control of man. Simon's audience with the Lord helped him to realize that the beastie was really within. He was the only boy who had the moral courage to suggest that the boys should climb the mountain after the beast.

The fear of the beast and the elements was diminished by frenzied hunting dances. The chant, "Kill the beast! Cut his throat! Spill his blood!" replaced school songs, and pig hunts replaced games. The boys soon discovered paint, and they made masks behind which they could hide. But what were they hiding from? Nobody was chasing them. They were hiding from themselves and the knowledge of what they were—fearful, ignorant, powerless creatures. The masks brought a certain "liberation into savagery." With them on, the boys could forget who they were, their English background, and all previous standards of behavior imposed on them by civilization. As savages their actions did not have to be justified, and all behavior was at the mercy of man's basic impulses. They could become onlookers to what their bodies did.

Ralph and Jack

Paralleling the opposing symbols and forces in the story were many conflicts among the main characters. The principal rivalry was between Ralph and Jack. Jack's intense jealousy of Ralph's chiefship coupled with his hunter's desire for power slowly reduced him to sav-

agery. As Jack became more and more savage, his break with Ralph became inevitable. Whereas Ralph wanted to keep the boys civilized, Jack gave the boys an immediate goal—the power of life and death over the pigs, the next largest species of animal on the island. The boys who joined with Jack found both fun and security in their demented society. How could “the world of longing and baffled common sense” compete with “the brilliant world of hunting, tactics, fierce exhilaration, and skill”? If the novel had continued without the rescue, Jack would have been the victim of Roger and so on until there was no one left.

The greatest conflict, however, was not between any two characters but was within each boy. The older boys all had some idea of the violent, self-destructive nature of their inner selves. Roger was prevented from throwing rocks at Henry by some invisible force. Jack at first just could not make himself kill a pig that was caught in the creepers. Even Ralph was somewhere between Jack and Piggy, between civilization and wildness. Even he felt the desire to squeeze flesh and hurt

something alive. Piggy had to re-open continually a shutter in Ralph's mind which kept closing off his memories of civilization. The conflict between the boys' instincts and the unseen forces of civilization was resolved when their human nature overcame them and they killed Simon.

Lord of the Flies shows clearly the weaknesses of society and its moral codes. No matter how many rules are established, man will still have the basic desires to kill, hate, and steal. Since the shape of society depends on the moral nature of the individual, society cannot improve and wars will not cease until man himself is changed. That this story takes place during a war emphasizes this point. Ralph was about to be killed when suddenly a naval officer appeared and reprimanded the boys for disgracing their society. We see the boys through the eyes of the officer: they are no longer bloodthirsty savages—they are dirty, tired little boys. They will be loaded onto a ship and will no longer destroy each other. Instead, they will watch the grownups.

FOOTNOTES¹

These are the foolish lines
Placed beneath the text
By scholars with absent minds
Or those with brains to flex.
I see these numbered gems
On every page I look
And find in reading them
The author's second book.

—MAGNUS BERGLUND

Santa Rosa, California

NDEA Now Includes English and Reading

Arno Jewett

Dr. Jewett is Program Director, English and Foreign Languages, Curriculum and Demonstration Program Branch, U. S. Office of Education. Here he describes the recent extension of N.D.E.A. which will provide Federal funds for institutes in English and reading, supervision, and the purchase of materials and equipment.

OCTOBER 1 and 2, 1964, were historic days for teachers and students of English. On those days, the House and Senate of the 88th Congress, shortly before adjournment, extended and amended the National Defense Education Act of 1958 to provide financial assistance to strengthen instruction in reading, English, and other subjects in elementary and secondary schools. The Bill now provides for the purchase of special materials and equipment; for improved supervision in English, reading, and other subjects; and for the support of institutes for advanced study at institutions of higher education. Amendments to Title III and Title VI (a new title XI replaces and extends part B of the old Title VI) are of particular significance to present and future teachers and supervisors of reading and elementary and secondary school English, to teachers of disadvantaged youth, and to college professors and administrators wanting to hold institutes in these areas.

Teacher Institutes Under Title XI

The new Title XI of the NDEA authorizes the U.S. Commissioner of Education to arrange, through grants or contracts, with selected institutions of higher education for the operation by them of English and reading institutes for advanced study during the regular academic year or the summer months. One purpose of the institutes according to the Act, "will be to improve the qualifications of individuals who are engaged in

or preparing to engage in the teaching, or supervising or training of teachers, of history, geography, modern foreign languages, reading, or English in elementary or secondary schools. . . ."

Institutes are also authorized for persons who are preparing for positions or are working as: (1) library personnel or supervisors of such personnel; (2) educational media specialists; and (3) teachers of disadvantaged youth. Institutes approved for teachers of disadvantaged youth are required by the Act to offer "a specialized program of instruction designed to assist such teachers in coping with the unique and peculiar problems involved in the teaching of such youth."

Institutes which are supported under the provisions of Title XI will be planned and conducted so that they upgrade the academic and professional qualifications of teachers by providing instruction which fills critical gaps in their educational background. Institutes might provide work in areas such as written composition, language (including modern linguistics), speech, literary criticism, literature for young adults, modern literature, period or "types" literature, methods of using or adapting new materials, methods of teaching reading and English, and the instructional implications of basic and applied research in speech, reading, language, literature, and composition. Institutes for teachers of the culturally disadvantaged might emphasize, among other things, the use of tape recorders or language laboratory equipment in teach-

ing good enunciation, pronunciation and usage through the aural-oral approach being used successfully by teachers of modern foreign languages. Of course, thorough instruction in basic reading, writing, spelling, and other fundamental skills would usually be a part of the program. However, each institution will be responsible for planning and conducting its own type of program and for selecting its own staff members.

Individuals who wish to attend an NDEA institute should apply only to a college or university which has contracted with the U.S. Office of Education to hold such an institute. Announcement of colleges and universities which will conduct NDEA institutes in English, reading, and other areas will be made in forthcoming issues of the *English Journal*, in other professional journals, and by releases from the Office of Education. Persons interested in attending these institutes *should not apply* to the Office of Education, since selection of applicants is to be the responsibility of the institution holding the institute.

In addition to institutes in history, geography, and modern foreign languages, the present budget passed by Congress will permit the funding in 1965 of approximately two hundred or more summer institutes for elementary and secondary school teachers of English and reading, for teachers of the culturally disadvantaged, for library personnel, and for educational media specialists. As many as one half or more of the institutes may be for advanced study by prospective or present teachers of elementary and secondary school English. However, the number of institutes authorized will depend on the quality of the proposals submitted and the extent to which instructional needs are being met within the total available budget for institutes.

Each individual who attends an institute operated under the provisions of Title XI will be eligible for a stipend of

\$75 per week during his period of attendance at the institute, plus an additional stipend of \$15 a week for each dependent. Also, participants in an institute will be exempt from all tuition and regularly required fees. Expenses for travel and books must be paid by participants. Under Title XI of the bill, teachers in private as well as public elementary and secondary schools are eligible for stipends to attend institutes.

Provisions for Materials, Equipment and Supervision in Title III

The amendment to Title III, which formerly applied only to science, mathematics and modern foreign language instruction, now provides for the purchase, when approved by the State educational agency, of certain types of laboratory and special equipment, audiovisual materials, and printed and published materials (other than textbooks) which are suitable for use in improving instruction in English, reading, history, civics, geography, science, mathematics, and modern foreign languages. In brief, Title III of the Act authorizes matching grants of Federal money to the States to help equip and remodel public school classrooms, to purchase certain instructional materials, and to assist the States in hiring specialists in English and reading to help supervise and administer the program in the State's public elementary and secondary schools. Loans to non-public schools for the purchase of appropriate equipment under the Act are also authorized by Title III.

Each State desiring to participate in the Title III program must submit a State plan through its educational agency to the U.S. Commissioner of Education. A local school district which wishes to take part in the program should request a project application form from the Title III coordinator in its State educational agency. When completed by the local authorities, the application form will

normally show the scope and content of the on-going and the proposed local program in English or reading; the goals of the present and proposed program; equipment and materials being used and needed; ways in which the new equipment and materials would strengthen instruction; the qualifications of teachers involved; predicted student enrollments; and available matching funds.

When needed to strengthen and improve a local instructional program in English and reading (plus other subjects cited above), the following types of instructional materials are among those which may be eligible for purchase under the provisions of Title III: books not used as basic texts, dictionaries, encyclopedias, charts, flat pictures, literary maps, pamphlets for supplementary use, and programmed books which are not basic texts. Among the materials for use by the teacher which may be eligible for purchase are professional books, journals, films on methods and materials, research reports, curriculum bulletins, laboratory handbooks, teaching guides, and other teacher's materials for use in instruction. Textbooks are excluded from the Act. A textbook is a book used as the principal source of study material for a given class or course, a copy of which is expected to be available for the individual use of each pupil.

Many types of laboratory, audio-visual, and other special equipment for instruction and the preparation of instructional materials come within the scope of Title III. Among them are motion pictures, filmstrips, microfilms, slides, recordings, record players, transparencies, tapes, recording equipment, television receivers, overhead projectors, microprojectors, language laboratory units, 8 mm and 16 mm projectors, projection screens, equipment to grade tests, and specialized equipment for audio-visual libraries serving the schools. The Act states that "... such equipment may, if there exists a critical

need therefor in the judgment of local school authorities, be used when available and suitable in providing education in other subject matter."

To be eligible for purchase, however, the above materials and equipment must satisfy certain criteria. For instance, the equipment must (1) conform with the State equipment standards, (2) be suitable for attainment of instructional objectives which will improve learning, (3) be expected to last for more than a year, and (4) be of a type which is *not normally provided* in furnishing a classroom. Basically, it is *the use* to be made of the equipment and its direct relationship to improved instruction in English and reading which determine its eligibility for purchase under a project approved by the State educational agency. Wherever equipment is purchased under Title III, maximum utilization should be made of it within the purposes of the Act.

Another part of Title III includes provisions for strengthening supervision in English and reading in State educational agencies in much the same way that State supervision has been greatly improved in modern foreign languages, mathematics, and science. Any State which elects to do so may now apply to the U. S. Commissioner of Education for funds on a matching basis to expand or improve its supervisory or related services in public elementary and secondary schools in English and reading, as well as for the administration of the State plan. Since only about 15 States now have special supervisors of English and even fewer have full-time supervisors of reading, Title III provides an excellent opportunity to State educational agencies which wish to expand or improve their leadership and supervision services in these areas.

State supervisors of English and reading would be able to accelerate the pace of improvement in curriculum and instruction by stimulating local leadership, by promoting the development and dis-

semination of new units and teaching guides, by demonstrating effective teaching techniques and the utilization of new equipment and materials, by encouraging experimental programs in selected schools, and by organizing workshops and other types of inservice training needed by teachers within the State. In any case, under Title III the State supervisor would be expected to utilize the resources available in the State and to use his time as effectively as possible for the improvement of instruction. Supervisors would also be expected to maintain liaison and collaborate with professional organizations, college and university staff members in their subject area, and with others engaged in teacher preparation.

Obviously, teachers, supervisors, professors, and school administrators who wish to take advantage of the provisions of Titles III and XI as they now pertain to reading, English, and instruction of the

culturally disadvantaged can attack basic problems in areas which have tremendous import for bolstering the education of elementary and secondary pupils in all areas. Members of the N.C.T.E., the Modern Language Association, the Commission on English, the American Library Association, the International Reading Association, the National Association of Secondary-School Principals, the National Education Association, the American Council on Education, and many other professional organizations have vigorously led the movement thus far. However, a much wider concern for higher academic and professional teacher preparation must be manifested throughout the United States, especially among poorly prepared and inadequately qualified persons trying to teach reading and English. The extensions and amendments to the NDEA are a new challenge to all educators.

EDITOR'S NOTE: In recognition of the part played by the National Council of Teachers of English in the passage of this legislation extending the provisions of NDEA, Dr. Albert Kitzhaber, President of NCTE, and Dr. James R. Squire, Executive Secretary, were invited to Washington to witness the signing of the bill by the President of the United States. As further developments regarding this extension of NDEA become known, they will be publicized in the *English Journal*.

A Groundling's Approach to Shakespeare

Richard J. Mueller

The motivation of high school readers who respond reluctantly or not at all to the teaching of Shakespeare is Mr. Mueller's concern. He is now an Assistant Professor of Education at Northern Illinois University.

ONE OF THE persistent problems in teaching Shakespeare in high school is that students too frequently perceive this subject as being "high-brow" or "intellectual." Those who have verbal ability and strong motivation plunge into the study of Shakespeare with their usual determination, but those average and marginal students approach the Bard with cautious fear, at best. Undoubtedly, no teacher or administrator questions the value of studying Shakespeare, yet the teaching of this great artist is often ineffective and sometimes results in the students' developing a negative attitude toward literature.

This rather forbidding image of Shakespeare may be at least partly the result of high school teachers having typically taught this subject from the point of view of the *gentlemen's boxes*, as if the Elizabethan theater had been patronized entirely by intellectual, literary, and *suppressed* audiences. Yet there is little doubt that both the writing and the presenting of the plays were very much affected by those ever-present habitues of the theater—the *groundlings*. Noisy, garrulous, unkempt, chewing on bits of food, rolling dice—the groundlings were far different from the polite, restrained, seated audiences of today's theater. Nevertheless, they constituted a significant and interesting facet of Shakespearean drama.

After a number of rather discouraging experiences in introducing Shakespeare and the Elizabethan drama to high school students via the conventional "gentle-

men's" method of reading and discussion, I decided to try giving students the opportunity to *interact* with the play and the players, much as the groundlings did in the Globe Theater of the 1600's. This was accomplished by having them play the role of the groundlings during the introductory phase of the unit. I focused this opening on the spectacle and antics of the groundlings, rather than on the play itself. By this means, I hoped to get students to begin perceiving Shakespeare *differently*.

I divided this groundling approach into three parts: (1) the spectacle of the groundlings; (2) the reactions of the groundlings to Shakespeare's plays; and, (3) the actual study of the play.

Earthy Details

I began the first part with the description of the appearance and atmosphere of the Globe Theater. I made certain that students in the class understood the physical structure of the theater by passing out a mimeographed diagram (although a model of the building would have been much more effective). Then, I tried to convey an impression of the colorful vitality and spectacle of the groundlings by stressing such facts as these: the groundlings had to walk miles from London to see the play—they really wanted to come—and they were sweaty and dusty from the walk. They brought food and drink, which were probably consumed during the performance. Outside the theater there might be a bear act competing with the Globe performance,

and, needless to say, the wild aroma permeated the area. I tried to describe the scene by appealing to the senses of smell, taste, sound, and sight. The purpose of this earthy approach was to develop an attitude toward Shakespeare that would motivate students to identify with the groundlings and thus become emotionally involved in the subject.

In painting this word picture of the happy confusion of the groundling area, I drew from accounts of the Elizabethan theater and from a perusal of Shakespeare's plays. These sources reveal interesting and amusing insights. For example, it was not uncommon for a groundling to get very much excited about some action in the play and climb on the stage and then have to be hauled off. Many of the groundlings yelled out to warn a character about to be murdered, encouraged the hero to kiss the girl, or booed and hissed when scenes displeased them. One account states that the groundlings played tricks during the performance, like pinning signs on each other with the words *dullard* and *horse*.

Once, when the groundlings discovered a pickpocket working his way through the groundling area, they carried him bodily to the stage and tied him to a post for the remainder of the play. The actors were used to such interruptions, and they generally ignored these little "plays within a play." Of course, many of the best lines of the play might be lost while this bit of horseplay was going on. And, undoubtedly, the groundlings often got bored during some of the eloquent soliloquies and chattered among themselves, or played dice.

Shakespeare himself alludes to the capricious behavior of the groundlings in Hamlet's speech to the players:

O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who (for the

most part) are capable of nothing but inexplicable dumb shows and noise.

However, sometimes the actors themselves would play to the groundlings. After all, this was one way of milking the audience for laughs. In the same speech, Hamlet says:

. . . And let those that play your clowns speak no more than is set down for them. For there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the mean time some necessary question of the play be then to be considered.

Needless to say, *barren spectators* could mean only what group of people in the audience?

Costumes played an important part in developing this sight-sense impression of the groundlings. I picked out several particularly humorous and rowdy peasant costumes, asked a good art student in the class to draw them on a mimeograph master, and then distributed copies to the students with the title: "What the Well-Dressed Groundling Would Wear." I pointed out that, by the time the performance was over, these colorful costumes would be even more handsomely decorated with food stains, ale spots, and dust.

Reactions of Groundlings

In the next phase of the introduction, we began discussing the kinds of groundling reactions to the scenes. However, I first told the story of the play in my own words. (I shall use *Hamlet* as my example, although I believe this "groundling approach" can be a motivating introduction to any of Shakespeare's plays). I described the characters, plot, and structure of *Hamlet*. Then I took several scenes from the play and speculated on how the groundlings might have reacted to these scenes. In *Hamlet*, for example, the play begins with the question, "Who's there?" What better way to catch the

attention of the groundlings and set them to guessing among themselves? (Sample of groundling asides: "Ay, mad rogue, speak up!").

In a later scene (Act I, Scene IV) the students must first understand what is occurring. I told the students in my own words that Hamlet has himself come to the battlements to confront the ghost. Then:

Horatio: "It beckons you to go away with it. As if it some impartment did desire to you alone."

Sample reactions from groundlings:

1. "Don't go."
2. "Go to!"
3. "'Tis a trick."
4. One of the groundlings might throw an apple at the "ghost" to prove that it is quite "human."
5. Some fool groundling might mimic: "Follow me, my lord," in affected tones. Actually, there were many ways that the uninhibited groundlings might have reacted.

After the students understood the groundling scene, I gave them an opportunity to play the groundling role. For example, during one fifteen-minute scene, I had students move their chairs in a semi-circle around a make-believe stage. Several students had been chosen earlier to act out the scene before the class. Most of the students tried to respond in groundling fashion, and I encouraged them to do so—but *in the language of the Elizabethan*. It was not long before students found that they had run out of interesting responses to the spoken lines and began to realize that they would have to do some purposive reading in order to develop a repertoire of Elizabethan expressions. To aid them in this search, I selected three or four scenes, reproduced them on the mimeograph, and handed them out to the students together with a list of groundling vocabulary words. Throughout the entire unit on Shake-

speare, I interspersed the periods when scenes would be read, discussed, and reacted to in groundling fashion.

Present-Day Groundlings

During one discussion I asked the students about *modern* groundlings. Are they present today, and, if so, in what forms? I suggested that a circus or a puppet show encourages groundling responses. I expressed the view that a matinee at the neighborhood theater might be the closest thing to a "groundling" atmosphere. Also, does it exist only for children? Several students in the class began debating whether there was a groundling trend today, and the good and bad points of suppressed audiences. They agreed that one of the reasons for the popularity of sports is that the spectators can act like groundlings. The students discussed the issue of whether groundling areas in today's legitimate theaters might lessen the decline of *live* drama, or at least motivate *Everyman* to take a greater interest in this art form. As I had hoped, one of the students pointed out that perhaps television is popular because its viewers can walk about, comment, eat, joke, cheer (or jeer) at the actors, and so on. From this discussion I suggested that several of the students attend a children's matinee or a sports event and write a commentary on how the "groundlings" reacted to certain stimuli. In addition, I asked the students to write themes along these lines:

1. A groundling writes a review of a scene from Shakespeare. This review would be written in Elizabethan language and aimed at a pulp magazine.
 2. A gentleman, slumming, decides to stand in the groundling area to "experience" life. He writes of this experience.
 3. A groundling who is a would-be playwright decides to write his own version of the scene.
- In general, Part II was intended to get students to realize that we may, in fact,

be responding in groundling fashion today when viewing such entertainment as T.V. or sports events. My primary aim, however, was to prepare them for the study of *Hamlet* in *depth*, which is the third, and last phase of the "groundling approach" to Shakespeare.

First, I assigned scenes to be read each day. Many of the students wanted to continue taking each scene in groundling fashion, and I encouraged them to do so. But my purpose shifted to guide them toward a consideration of the more meaningful scenes in the play, and I pointed out how frustrated Shakespeare must have felt when so many fine lines were sometimes overlooked by a large part of the audience. I emphasized to students that the language of Shakespeare was not pitched at the culturally elite, but to *groundling* and *courtier* alike. After all, if someone today were to record a play in slang, or beatnik language, how many playgoers would understand it fifty years hence? As an experiment, I distributed a short dialogue in "hip" talk without notice or explanation, and then I let the students struggle with its meaning. By giving them several examples of contemporary language, I hoped to make them realize that what is today's artistic, or literary style, may eventually develop the same high-brow stigma that Shakespeare's language has acquired for some students.

Inevitably, of course, the study of Shakespeare's plays in depth leaves less time for reacting to individual scenes in groundling fashion. Also, some students will not appreciate a groundling's approach. They may express scorn for this common regard for the immortal Shakespeare and the spectacle of an audience that indulges in irreverent comments during great dramatic scenes. They may prefer the more scholarly, intellectual stance of the gentleman—the traditional method of teacher-centered reading and discussion. This attitude should be ac-

cepted by the teacher. These disgruntled students might provide the stimulus for lively debate and interaction among class members. After all, this kind of conflict in the audience was typical of reactions to performances in the Globe Theater, and certainly Shakespeare himself was very much aware of this diversity of viewers. But these students should be willing—and usually are—to participate, at least initially, in playing the role of the groundling. This is a necessary step toward understanding the vitality of Elizabethan drama. That they will eventually feel more comfortable in the scholarly reading and discussion of the scenes is to be expected and encouraged, for, ultimately, the entire class will become involved in the play from the *gentlemen's* point of view. This introduction is intended to get *everyone* involved in the play—not just the academically able and motivated students.

Conclusions

His shift, from considering Shakespeare's plays not just as literary masterpieces but as an art form to be *viewed* and *reacted to*, represents a classic dilemma with respect to the teaching of the subject to adolescents. High school teachers, of course, invariably take the literary approach. In reviewing articles on the teaching of Shakespeare in the secondary school, I found very little mention of the groundlings, much less any influence they had on Elizabethan drama. There is even the possibility that appreciating Shakespeare solely for the literary values may really be a distortion, when one considers the conditions under which his plays were written and produced. We know from the prompters' copies that the plays were very frequently revised, which indicates that the primary emphasis was placed on their *production*. In fact, the noisy and sometimes rude reactions of the Elizabethan groundlings may have been a more mean-

ingful and authentic feedback to the events on the stage than the formal behavior of the courtiers in the gentlemen's boxes.

Whether this groundling atmosphere can be successfully created in a high school classroom will depend on a number of variables, not the least of which is the teacher. Groundling behavior is diametrically opposed to the socially acceptable atmosphere of the classroom, with its passive, polite listening behavior. Also, I am not suggesting that teachers of English undertake an agonizing reappraisal of their methods of teaching Shakespeare, but to consider a groundling approach as an alternative means of introducing this subject to high school students. I have found that students react to this approach as something that makes sense and is also fun to do, and there is

usually a carryover to their subsequent study of Shakespeare.

The groundling approach is a valid one, for there is no doubt that Shakespeare wrote for anyone who could pay the price of admission. He kept a clear—if baleful—eye on the audience and their reactions. Certainly, today's average high school student has more in common with the *groundlings* of the Elizabethan theater than with its courtiers! Perhaps as English teachers we could profit from changing our perceptions of the high school audience when we introduce them to Elizabethan drama. Perhaps we should view them *not* as suppressed occupants of the gentlemen's boxes, but rather as capricious, vexing, human, oftentimes quite authentic groundlings who have come a long, hard way to see and appreciate a play by William Shakespeare.

Bufo Vulgaris

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The language of the scientist often appears to be a complex-looking group of words, viewed with trepidation by freshman students. Any carry-over from their English class to a life science class seems impossible, because they just do not see any relationship between a *vivid adjective* and *Vulpes fulves*.

However, a few days spent looking through fine-print scientific names for familiar beasts produced a new awareness among my English classes. The electric catfish, *Torpedo electricus*, provided clues to the word torpedo (the fish is long, almost without curves, a pointed

head, and closely grouped anal and dorsal fins) and its relationship to the shape of the fish, as well as knowledge that the peculiar characteristics could be apparent in the name. "Vivid adjective" was apparent in the Gila monster's Latin name, *Heloderma horridum*. A comparison was made with the grizzly bear, *Ursus horribilis*. The difference between *horrid* and *horrible* served as a basis for discussing the connotations of such words.

It became further apparent to the class that the names had meaning and perhaps even humor when a student discovered the label for the European Toad—*Bufo vulgaris*.

Notes on the Teaching of Drama

John Sweet

Although the *reading* of drama is important, most students are either helpless or limited in facing such a task. Here, culled from the author's experiences in attempting to teach drama to high school students are many specific suggestions. Mr. Sweet teaches at the Horace Greeley High School, Chappaqua, New York.

I THINK YOU COULD say that we know how to teach novels. Our own pleasure in them probably helped lead us into teaching English in the first place. Poetry takes us longer to come to comfortably, but we get there. Our only problem is that we like poetry more than the students do, and we have to become cautious lest we overstress poetry.

Teaching plays is something else again. Perhaps we feel we lack a professional knowledge of the stage. Certainly students can be frustrating to us when they come to drama. They like plays, and yet they seem to read them so poorly. They miss so much. The reason is that a play is a kind of shorthand. Students need help in learning to read between the lines, to *hear* the play. How can we make our students better readers of plays? The following ideas have been useful to me:

- *Close reading of the first two pages:* Students tend to read for plot. If they do not find it quickly, they lose interest. I find it helpful to have them read the first two pages silently in class and then to ask some questions. The author may give a clue to character in italics. More can be learned by what the characters say about other characters soon to appear. The essence: can we *guess* what is to come from careful reading of these two pages? A one-page writing assignment is appropriate: "From the first twenty-five lines of dialogue, what can you surmise about one of the characters? What do you base your judgement on?"

- *Flat and round characters:* In any

play there will be *flat* and *round* characters. The former are stereotypes, like the dumb-but-pretty girl, the country bumpkin, or the sly business man. The *round* characters are more real to us. In some magical way, they come alive for us. Precisely how does the playwright make credible his central characters? One way, of course, is to show both their strengths and weaknesses. For example, the father in *All My Sons* though wrong, is a human being and appeals to our sympathies. The son, although right, is less appealing. Why are we so deeply moved by Joe Keller?

- *The moments of choice:* The director, Harold Clurman, once said, "An actor is always most interesting to an audience when he wants two things at the same time." Where are these moments in the play? In *Red Roses for Me*, the hero's girl wants marriage and security. The hero wants these too, but he also wants to lead the strike.

- *Dramatic techniques:* The heart of the problem in teaching drama is that so much of the play's communication is non-verbal. How can we show students what the play is *saying*—without words? We have to show them some *dramatic techniques* which are obvious to us.

- (1) *Stage movement:* Failure to sense the movement of the actors is perhaps the students' greatest loss. The way a newspaper is rustled, Hamlet's holding of Yorick's skull as he speaks, Alosha's ballet dance movements in *You Can't Take It with You* all tell us something not in the lines themselves. We can awaken the

students to stage movement, if we will take time to invent business for a ten-line scene. Let them invent it, argue, decide what would be most appropriate for the characters. Make a distinction between small "business" such as blowing one's nose, or lighting a pipe, and large "business" such as a strong exit or a face slap.

(2) *Sound effects*: In *Home of the Brave* a bird's shriek and Coney's anguished cry are both used to link two different scenes. The clinking of invisible milk bottles brings life to *Our Town*.

(3) *Costume*: The Montague and Capulet families will each have a similar color base to help the audience keep the warring factions straight. The costumes of the leads tend to be more striking to the eye. Stanley Kowalski's torn T-shirt in *Streetcar Named Desire* speaks a paragraph about his personality.

(4) *The raisonneur*: In many plays there is a character who speaks for the author as a kind of Greek chorus commenting on the action. Cayley Drummle is such a character in *The Second Mrs. Tanqueray*, as is Colonel Pickering in *Pygmalion*, and, of course, the Stage Manager in *Our Town*.

(5) *The artificial listener*: The raisonneur may do double duty in providing the hero with a sounding board, as do the first two characters mentioned in No. 4. A maid or a butler may listen, thus helping to convey to the audience some needed exposition.

(6) *Objects placed on the stage*: These can be shoutingly eloquent. Examples come easily to mind: the hat box in *Night Must Fall*, the cluttered desk of the would-be playwright in *You Can't Take It with You*, or the dumbwaiter in Pinter's play *The Dumbwaiter*. Pay special attention to the playwright's description at the opening of Act I. Students tend to hurry over this part of a play, yet every item mentioned can be shown to have significance. Stress two or

three of these details when you do your close reading with the class of those first two pages.

(7) *The pauses*: When are there notable pauses in the dialogue? These ought to be moments of special attention for us. "Bill, what happens before and after the pause at the bottom of page two?" The pause changes pace, focuses our attention, forces us to pay closer attention. It is a commonplace that the silent moments on a stage are also the most dramatic. Someone is approached threateningly, an insecure young man struggles to propose, or a death is announced. Find the pauses, and you will find the drama.

(8) *The French scene*: Students need to be shown the smaller units of a play. A French scene is a unit in the play marked by the entrance or the exit of a major character. It is a kind of chapter. Method actors call it a *beat*. A single point in the action is made. Get each of your students to find one French scene and to explain what happens in it. Incidentally, there seem to be from twenty-five to thirty such scenes in a modern play.

(9) *The artificial exit*: Often a playwright will want to stage a talk between two actors when three are on stage. How to get rid of the third? The third actor may say, "Oh, I have to write a letter," or "I'll go help mother with the dishes." In *Home of the Brave*, Major sends TJ to check the canoes so that Major and Mingo can have an intimate talk. Shakespeare's exits are clothed in such grace of verse that we fail to ask whether they are logical or not.

■ *What are the "wants" of the characters*: The student's ability to differentiate between the characters can be helped by introducing an acting term popular in New York City's Actors' Studio. That is, ask the question for each main character, "What is his *want*?" Write the names of four or five characters on the board. With the class, try to arrive at

the essential *want* of each. For example, Laura in *The Glass Menagerie* wants not to go to typing class, wants (and does not want because of fear) a gentleman caller, wants Tom and Amanda not to quarrel. If she has a single *want*, it is to be let alone. Ultimately, Laura wants to avoid the abrasions of just living.

■ *The blackboard graph*: Any help we can give students in separating out the elements in a play is helpful. I do this by drawing a graph of the play on the board. From a base line I draw upwards a vertical series of lines, one for plot, one for character, one for setting, one for theme, one for language. Which should be long, which short? What elements does this playwright give special attention to? Thus, in *The Time of Your Life*, plot and character would be represented by shorter lines than language and setting which would be longer lines. Exact length is not important. What is important is getting the students to participate in making the graph and to see the relationships among the parts of the graph for a particular play.

■ *The big scene*: Someone has said that the first act ends with a question mark, the second with an exclamation point, and the third with a period. The big scene tends to be just before the second act curtain. If you are going to read aloud in class only one scene from a play, the second act curtain scene provides the greatest conflict and interest.

■ *Reading aloud*: We know that students like to read aloud, but I find that their self-consciousness in front of the class often interferes. A remedy is to have them read in their seats, one line per student, and to go completely around the class in this manner. You can then join in and read certain important speeches yourself.

■ *A ditto sheet showing character relationships*: If a play is complex and has unfamiliar names, e.g., Chekhov's *Three Sisters*, it can be helpful to write out a

cast list for the students. The information should include the character's given name, his pet name, a brief description of him, and some note about his relationship to the other characters.

■ *The 5x8 inch card*: Since we often teach the same play again, I find it helpful to keep a card index file. On each card I list: the locale, the names of the characters and their relationships, the plot, five or six objects which are important in the play (these are useful for a spot check quiz), and five or six questions for discussion. Try to have at least one question on something you are puzzled by. Often my best moments come in class during the discussion of such questions.

■ *Use of the title*: After we have finished a play, we ought to pay some close attention to its title. A good title reverberates in our mind and haunts the memory. If apt, it goes right to the play's core. You can show this to the class quickly if you will ask them to make up some new titles for the play. Write them on the board and choose the best ones.

Useful essay questions: If your students are all reading individual plays, it is helpful to have some general questions available. Here are six quotations. Ask the students to react to each of them, keeping in mind especially the play they have just read.

1. "In a good play, the ending follows naturally and inevitably from the beginning."

2. "At the heart of every drama is the success or the failure of an attitude towards life."

3. "Life is a comedy to those who think. It is a tragedy to those who feel."

4. Jake Shubert, the producer, once left a theater saying, "It's a bad play. There was nothing in it to root for."

5. For the serious, strong play: "The immemorial job of the drama is to show us how and why we suffer."

6. "In every drama we see an individual at the end of his tether."

Pitfalls in Reading Drama

Robert C. Lambert

Also concerned with the teaching of drama, Mr. Lambert describes five major problems students face in reading a play. The author is a member of the English Department at Western Michigan University.

WE LIVE IN a playhouse starved land. Since the United States lacks a coherent Federal theater program, and since road companies play only the larger cities, it is literally impossible for hundreds of thousands of students to experience live theater. Even in city and suburban schools, the playgoing student is a rarity. However inadequately, the English classroom must substitute as a stage that will create new interest in drama.

All too often teachers deaden any student interest in theater—a natural interest since until recently plays were written for the same mass audience that now abundantly consumes TV and motion pictures—by means too often of the annual one-shot exposure to (or more fittingly inoculation against) Shakespeare. Many teachers assign a class the first act of *Macbeth* to read without preparing them for the extremely arduous and mind-stretching task of reading any play, much less one by Shakespeare. Drama is far from the self-contained form of the short story or novel; indeed, reading a play silently is far more like reading the score of a musical composition: the instruments, the sound, the rhythm, the timing—even the silences—must be imagined.

In four years of teaching drama to both high school and college students, I have observed these five major problems that face students in reading drama silently.

(1) *The monotone of the mind's ear.* In silent reading, the reader "hears" the

words of the writer in a monotone—much as you are probably doing now. People read faster than they speak because, in part, they do not "hear" the stammerings, pauses, and hesitations of ordinary speech. While this smoothness is fine for reading an essay, it vitiates the very purpose and form of dramatic dialogue, which is often to show a character in action facing the ambivalences of outward and inward conflict. For much dramatic dialogue, a stammering hesitation is the proper mode of delivery, and this is totally lost if the mind races over the dialogue to *hear* it with the fluidity of an E. B. White essay. This is precisely the way a reader unfamiliar with dramatic convention will read, thereby destroying the effect of dramatic dialogue.

(2) *Pause, rhythm, and gesture.* In drama, a sudden silence can have the effect of an exclamation mark or a bombshell: the ten-second, doom-laden pause that should occur after the struggle as Othello towers over the murdered Desdemona, or the despondent, sagging silence that accompanies Willy Loman as he first shuffles on stage weighed down by sample cases and failure. Yet these silences—electrifying when experienced—are usually lost in reading. Similarly, little of the rhythm of playing—the staccato interchanges between John and Algernon in *The Importance of Being Ernest*, or the stichomythic intensity of charge and countercharge in Sophoclean drama—is perceived unless very specific preparation is made by the teacher be-

fore assigning a play to read. Further, gesture must be imagined, or the frenzied twitching of Nora's tarantella (in Ibsen's *A Doll's House*), actually the symbolic foreshadowing of the death spasm in her intended suicide, goes unnoticed.

(3) *Lighting and sound*. Very seldom in teaching drama is attention paid to these two elements of spectacle. The unfortunate disappearance of radio drama has resulted in a dulling of imagination's ear (Who can fail to remember the creaking door on *Inner Sanctum Mystery*?), so the teacher must emphasize the rumbling reverberations—both audible and symbolic—when Nora closes the door as she leaves Helmer's house for a new life as a woman *and* as a human being. The sound of her leaving, with all that her decision implies, has aptly been termed "the doorslam heard 'round the world." And the flicker of the TV tube can never equal the blazing arc light illumination of the stage in the final scene of Ibsen's *Ghosts*, when the sun rises burning away the gloomy Norwegian mists only to illuminate Oswald—the sensitive artist in love with light and life—blinded by inherited syphilis and unable to see the splendor all about him.

(4) *Symbolic foreshadowings*. Except for the theater of the absurd, most plays are carefully constructed so that characters act coherently. Playwrights, as well as novelists, are careful to plant hints of future developments and symbolic foreshadowings to make the play's action seem inevitable, credible, *right*. Seeds planted in Act One must flourish in Act Three. The more literary skills of perceiving hints and foreshadowings can be taught easily in drama, since the limited length of a play makes it easier for students to remember a hint dropped one act—rather than fifteen chapters—earlier. Even by superficially examining the opening four lines of *A Doll's House* (chosen because Ibsen remains a conventional playwright concerned with prob-

lems that are still contemporary, such as the emancipation of women from the feminine mystique), the compactness of exposition and the amount of thematic foreshadowing is awesome.

NORA: Be sure and hide the Christmas tree carefully, Helene, the children mustn't see it till this evening, when it's all decorated. (To the Porter, taking out her purse) How much?

PORTER: Fifty, Ma'am.

NORA: Here you are. No—keep the change.

(Nora . . . takes a bag of macaroons out of her pocket and eats a couple, then she goes cautiously to the door of her husband's study and listens) Yes—he's home. (She goes over to the table right, humming to herself again.)

HELMER (From his study): Is that my little lark twittering out there?

In just these four lines Ibsen establishes the time of year, the extravagance (or generosity?) of Nora, her dual position of wife and mother. Further, he suggests some other things. Her eating of macaroons is a clue to her childishness. Her husband's calling her a lark is a hint of his condescending attitude toward her. By calling her *lark* or *squirrel* he constantly reduces her to the status of a pet or scampering animal with neither brain nor moral stature. Ibsen's setting reinforces the pretentious middle class quality of Helmer's life: "Engravings on the walls. A whatnot with china objects and various bric-a-brac. A small bookcase with books in fancy bindings."

(5) *The director's interpretation*. As in music, no production of a play is ever the same twice. Like a conductor, a director never sees a play in the same way as does another director. Since each reader is essentially his own director, the factors of personal taste and judgment enter into reading drama. Ask the student: "How would you interpret this line? That scene? These events? Does

Helmer say 'Good-bye' to Nora hopefully, despondently, angrily?" On these seemingly small points hang the vision and meaning of the play.

Dramatize Problems

The problems I have raised and analyzed are not really separate but concurrent: gesture takes place during speech amid light and sound that foreshadow future event—all in the context of a director's vision. Although these problems in reading can and should at first be treated separately, they must be combined, fused so that finally one has an overall vision of the play in a theatrical context.

The best way to do this on a manageable scale is to beg, borrow, or kidnap two or three live actors to read a scene from a play the class has already read—or misread—silently. A highly satisfactory scene for this purpose is the last ten minutes of *A Doll's House*, since it involves only Helmer and Nora. The only other props needed are a table, a door, and two rings—items never absent in any classroom. But because this scene is the highly charged climax of the play, nothing must mar the dramatic intensity of the reading: the actors must rehearse lines, gestures, and pauses. If no actors are available, talented students from the class or school should be drafted, but under no circumstances should Susan Shy and Marvin Mumbles perform the scene: psychodrama has no place in a scheme to prove to students the excitement and passion live performance can generate. And the intimate nature of the classroom will help any reasonably competent performer establish that electric tension that distinguishes live theater from its canned counterparts. Further, this particular scene can stress gesture—in the mute exchange of rings—and silence:

HELMER: I'd gladly work for you day and night, Nora—go through suffer-

ing and want, if need be—but one doesn't sacrifice one's honor for love's sake.

NORA (Three-second pause): Millions of women have done so.

To stress the damage bad directing or sentimental misreading can wreak on a play, I direct my actors to replay the last fifteen lines as if there were really a chance Helmer could change and Nora would return:

NORA (Hopefully despite the sense of the line): O Torvald! I no longer believe in miracles, you see.

The violence this interpretation does to the integrity of the play is immediately evident, and the fallacy of the imposed *happy ending* in literature is made vivid. (Ironically, to satisfy irate directors who, "knew what the public wanted," Ibsen himself had to pen an alternate, happy close to the play.)

Possible Alternatives

If no live actors—student or otherwise—are available, phonograph records may be helpful. At least the rhythm of dialogue and the significance of pauses and sound effects can be stressed. Nevertheless, nothing can substitute for a live actor. Films are inadequate, since the nature of the medium is basically different from live theater, as anyone who has experienced the dullness of a filmed play can testify. The camera, rather than the words or the actors, is the central figure in almost any movie, and the technical problems are those of continuity, cutting, camera angle, and dissolve. To be sure, film technique deserves study in its own right—especially in an era when the only literature non-verbal students experience is from vacuum tube or screen—but film can only be used as a foil, not as a substitute, for live theater.

Probably the best way to stimulate the theatrical imagination of a class is to have them work together in preparing a

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The Class Play: Shakespeare or Trivia?

Dennis Henneman

Mr. Henneman demonstrates here that even in a very small high school, *quality* in play selection need not be sacrificed. Formerly an English teacher at Franklin Center High School, Franklin Grove, Illinois—the setting for this article—the author is now teaching at Joliet (Illinois) Central High School.

“MISS _____, in addition to your duties of teaching English, you will undertake directing responsibilities for the class play.” Is your response to this demand orchestrated by Shakespeare, Molière, and Miller, or is it tuned to the popular titles of *Are Teachers Human?* *No More Homework*; *Lock, Stock, and Lipstick*; and *Hillbilly Weddin*? Let me state initially that I feel far too many high school directors lean in the direction of the latter. Why do teachers laboriously slave through literature classes, trying to impress the importance and literary merit of Shakespearean dialogue on adolescent minds, and then use the class play to poison these same minds with the typical high-school-play rubbish foisted upon us by overly-zealous publishers?

“But what else can the high school English teacher with limited experience in dramatics do?” An answer to such an inquiry would be to analyze our resources in dramatic literature (include Broadway and Off-Broadway productions as well as dramatic works studied in the high school and college literature classroom) to see whether or not they will fit a particular situation. Such an analysis could include the elements of actability, technical demands, audience appeal, and educational worth.

Because classical drama tends to deal with adults living in an adult world coping with adult problems, it is often assumed, fallaciously, that such plays present acting difficulties beyond the capabilities of student actors. The sales pitch

of many school-play publishers follows this same line by proclaiming that high school actors are most successful at portraying characters of similar age and environment. Ring up another sale for *No More Homework*!

However, a cursory study of the high school productions in the county in which I teach, together with a detailed examination of dramatic ventures in my own high school, has led me to raise a few questions regarding this statement. For instance, in the typical play about high school people, why are the teachers, parents, janitors, and extreme student types usually performed the best? Why does the girl who is shy in the classroom very often give a stellar performance in an effervescent character role, whereas the class clown flops as the lead comic? Perhaps the reason lies in the possibility that extremes of character are easier to play and that one encounters problems when trying to portray oneself. One of the most difficult things to do in the theater is to be natural. The high school director can, and does, encounter serious difficulties by asking sensitive, self-conscious adolescents to portray characters so similar to themselves that only embarrassment results.

Stage the Classics

The wisest solution to the problems of play selection in high school is to turn our teen-age casts loose on the classics. I have yet to see a second rank play approach the actability of Molière. Even

Shakespeare, in spite of the inherent language hazards, plays very well with a young, exuberant cast. The three most memorable characterizations presented by student actors in our small high school this past year were Toinette and Thomas Defois of *The Imaginary Invalid* by Molière and Shakespeare's unforgettable Bottom in *A Midsummer Night's Dream*.

Judging from past performances, I would have to say that our high school youth are ready and more than willing to tackle mature plays expounding mature ideas. What interests them in the classroom excites them on the stage.

The problems of setting often seem insurmountable to the high school director with little or no experience in technical theater. It often seems easiest to build the standard living room set (containing a fireplace, a chair, a couch, and a gigantic bay window in the middle of the upstage wall so that the brightest light is always in the audience's eyes) and retain it for the next millenium by presenting version after version of the standard drawing room comedy which has polluted the legitimate theater for years and now comes to haunt us through the modern miracle of television.

It may be surprising that good plays, plays of respectable literary merit, often require few or no stage furnishings. The adage that "Shakespeare may be presented on a bare stage" was proved again in my production of *A Midsummer Night's Dream* last spring. I presented *The Imaginary Invalid* in a simple, winged set, and it could also be effectively presented with nothing more than a single curtain backdrop. Thornton Wilder's *Our Town* demands that no set at all be built!

The simple curtain setting serves very well for the presentation of many of the Greek classics. Jean Anouilh's modern version of *Antigone* is a popular choice which has met with success in many high schools. Many medieval masterpieces such as *Everyman Today*, Walter Sorell's

modern version of the Everyman myth, and various settings of the Christmas tale, *Why the Chimes Rang*, play very adequately in a curtained set and could be sensational hits when performed in a local church sanctuary.

Audience Likes Good Drama

The problem of audience appeal so baffled and frightened me that I chose not to attempt to please the public by my choice of plays. I felt that if I could please my students, who relish attempting the interestingly difficult, and myself, I could consider the play a success despite what the local citizenry might say. I must confess, however, that my fears were groundless. The townspeople not only came to see good drama, but they liked it enough to come back for other performances. My under-estimated audience found out that some plays could say something to them the second and third times around. Gate receipts began to soar as soon as I incorporated good drama into the program, because attendance figures doubled for Shakespeare and tripled for Molière!

Furthermore, that this audience reaction was not a flash-in-the-pan response doomed to suffocate in the seemingly culture-choking atmosphere of a small midwestern town was evidenced by scores of reports of students and parents exhibiting their interest in good drama by travelling to other communities to witness productions by other high school, college, community, and professional groups. Thus, the reactions of students and audience turned an annual class fundraising project into a truly educational venture!

If the front-line pieces of dramatic literature are thus able to outpoint the second-rate, so-called *easy* high school plays on the levels of actability, technical demands, and audience appeal, there is

(Continued on page 639)

An Answer to Doubts about the Usefulness of the New Grammar

Lawrence Ianni

In challenging the statements of Professor Don M. Wolfe in a recent *EJ* article, Professor Ianni presents what he considers the contributions of linguistics. Dr. Ianni is Professor of English, Pennsylvania State College, Indiana, Pennsylvania.

IN HIS ARTICLE in the February 1964 *English Journal*¹ it is the viewpoint of Professor Don M. Wolfe that traditional grammar is a more valuable teaching tool than structural linguistics. He states that "traditional grammar has a hundred times more potential for improving punctuation and style than has structural linguistics." This opinion, coupled with his assertion that "there is no department of structural linguistics that the average high school teacher can take hold of and make practical in her own classroom," merits close examination in this crucial time when the inevitable decision must be made on whether or not the elementary and secondary school language curriculum will be committed to a program based on some of the more recent approaches to language analysis or retain and refurbish its program based on traditional grammar.

Certainly, if Professor Wolfe's assessment of the value of traditional grammar and the impracticality of what he calls structural linguistics and what we might call structural-predictive grammar (in recognition of the two main streams of scholarship) is true, we have no real difficulty in deciding which of the two merits use in the classroom. However, I will demonstrate, by close attention to the examples used in his article to show the usefulness of traditional grammar,

that the more recent grammatical approaches are more useful in the classroom, because they present the student with a clearer concept of the nature of grammar and a more methodical, more easily apprehensible means of putting grammatical knowledge to work in composition.

Professor Wolfe suggests that the basis of the comparison ought to be that "those who believe in structural linguistics for the average classroom must show how the new science can be used to improve both punctuation and style: the same tests that they justly believed should be applied to the teaching of grammar." To support his belief that traditional grammar is most useful to achieve these goals he lists five sentence patterns, each exemplified with a sentence from a well-known writer, and gives an assignment directing the "creative imitation" of the pattern. Wolfe's patterns are:

Pattern 1. Introductory Prepositional Phrases for Background

Pattern 2. An Adjective Following the Subject

Pattern 3. A Past Participle Following the Subject

Pattern 4. Two Participles; Two Verbs; a Simile

Pattern 5. Adverbial Clause Followed by an Absolute Phrase

Patterns of Two Kinds

We are immediately struck by the disturbing mixture in this list. Are these *patterns* in the grammatical sense? Pat-

¹Don M. Wolfe, "Grammar and Linguistics: A Contrast in Realities," *English Journal*, 53 (February 1964), pp. 73-8. All passages attributed to Wolfe are quoted from this article.

tern 1 directs the use of a certain grammatical construction at a certain place in the word arrangement; however, to instruct this to be done "for background" is not a grammatical consideration by either structural or traditional definition. We find a similar mixture of grammatical and rhetorical direction in Pattern 4, which presents itself as a pattern with a simile. In what sense, then, is the student to consider these patterns—as patterns of grammar or models of rhetoric? The distinction between the two cannot be clear to the student as it, indeed, is not to the instructor, who, according to Wolfe, assigns that in the imitation of the patterns the student is to:

- write a sentence like this one in construction and intensity of diction
- try for personifying words such as "lazy" and "reluctant"
- use two verbs as visual and dynamic as "swarmed" and "gasped."

The efficacy of these exercises is bound to be damaged by the intermingling of grammatical instruction and rhetorical instruction, which are more suitably separate considerations. No matter what approach to grammatical analysis one uses, the problems of rhetoric and semantics are separate and will remain so until the very scholarship that Professor Wolfe rejects for practical application provides a structural semantic. To combine and not distinguish them in one's teaching seems most hazardous. That Professor Wolfe does not concur is something that elucidates the perplexing title of his article ("Grammar and Linguistics") and the use of these same terms in the passage already cited, wherein *structural linguistics* and *grammar* would seem to be two distinctly different things. *Grammar*, as he uses the word, is not only the organizational and distributional system by which words vary in form and combine into structures to form syntactic units—which is what the structural linguist

means by grammar—but also the entire complex of devices by which a language heightens its effectiveness of communication—which is what most students of language except the general semanticists call *rhetoric*. To distinguish between the two is not to minimize the importance of either but to make the teaching of each more successful. The teaching of some approach to effectiveness remains a vital though separate concern from grammatical instruction.

Of course, grammar does have relevancy to stylistic considerations of a structural nature. Subordination, modification, coordination, and variation are rhetorical matters of a grammatical nature and, hence, should be taught with a view to increasing one's effectiveness in the use of language. Professor Wolfe's Patterns 2, 3 and 5, as well as the grammatical aspect of Pattern 1, fall into this category. In comparing the new and the traditional grammars for teaching purposes, the crucial question in regard to these constructions is, other than labeling them, what does traditional grammar tell the student about the linguistic processes that recent grammatical study has explained as producing these constructions? That is, although it may in some respects be a satisfactory definition to say that a participle is an *-ing* or *-ed* form of a verb used as an adjective, such a definition gives no hint of the method that every speaker of the language has internalized, making it possible for him to use adjectivally these forms and in appropriate grammatical position every verb in the language with which he has become acquainted—regardless of whether or not he has heard or seen it used as a modifier. For example, as an illustration of his third pattern, Professor Wolfe gives a sentence from the work of Ruth Firor which reads:

The lazy October afternoon, bathed in a soft warmth of a reluctant sun, held a hint of winter's coming chill.

This sentence, as transformational analysis tells us, is composed of two kernel sentences (if I may neglect to treat the construction "winter's coming chill," which is in itself the product of two kernels). They are:

The lazy October afternoon held a hint of winter's coming chill.

[Agent]³ *bathed the lazy October afternoon in a soft warmth of a reluctant sun.*

The second of these has been transformed by the operational procedures every native speaker has mastered. The first phase of the process is the transformation of the second kernel into relative clause form (in this case with the optional ellipsis of the agent element).

—*which is bathed in a soft warmth of a reluctant sun* [by agent]

Next the relative and the *be* form are deleted, and we have the form of the post nominal modifier of this type in English. With the combining of this with the other kernel, we arrive at the illustrative sentence.

If one's response to this description of the process is to ask whether or not it matters that the student is made aware of what he already has internalized as long as the teacher can instruct him to imitate according to the results, one might in reply ask whether or not it is important for a musician to learn to read music as long as he can learn compositions by ear. If the aim of language teaching is to foster effective, independent use of language, surely an insight into its processes is invaluable.

Pattern and Language Process

Patterns in a language are the result of the traditional occurrence of certain

vocabulary items and pattern parts (i.e., the structure words of modern grammar) in collocation with one another. In the structural sense, therefore, to imitate a pattern is to vary lexical items within the framework of a constant, which is the pattern. A useful consciousness of the processes of language and the ability to manipulate them is gained by recognition of the facts that modern grammar has provided. Surely the student's ability to use language effectively will be more successfully aided by this information that traditional grammar does not provide. For example, in regard to Professor Wolfe's Pattern 5, for which the illustrative sentence is:

Even as she was falling asleep, her head bowed over the child, she was still aware of a strange wakeful happiness.

The teacher's objective in this instance is to have the student use that construction which traditional grammar calls the *absolute phrase*. This label is a bit confusing within the context of the customary traditional description of a clause as a group of words with a subject and a verb that express a complete thought; yet this is all the help traditional grammar provides to master it. We can point out to the student through generative grammar, however, that this construction is the product of a process that can systematically be represented as follows:

The kernel:

—[agent] *bowed* [her] *head over the child*.

Generation to the passive:

—[her] *head was bowed over the child* [by agent].

Deletion of the auxiliary and the agent:

—*head bowed over the child*

Another benefit of the additional information resulting from recent grammatical study that bears on the patterns discussed by Professor Wolfe can be seen in Pattern 2 and the grammatical aspect of Pattern 1. The alteration of

³This abstraction is necessary because "the constituent-structure of the generated string is not recoverable after ellipsis." See Robert B. Lees, "The Grammar of English Nominalizations," *The International Journal of American Linguistics*, 26 (July 1960), p. 33.

common word order has always been recognized as a grammatical aspect of these constructions. Yet there is an additional one that was not treated as part of the grammar until it was included in the structural description of the language—that portion of grammar is intonation. For example, the illustrative sentence for Pattern 2 is one of D. H. Lawrence's which reads:

A half moon, dusky-gold, was sinking behind the black sycamore tree.

Not only does this differ from common word order in the placement of the adjective, but the pitch, stress, and juncture features of the sentence are altered. In common order, this sentence would have the following suprasegmental features:

²Ǟ dŭskŷ-gòld hălf ³mooŋ² | ²wàs sĭnkĭŋg
bĕhĭnd thĕ blăck ³sĭcămòrĕ trĕe. #

But with the adjective postposed, as Lawrence wrote it, the suprasegmentals become:

²Ǟ hălf mooŋ¹ # ¹dŭskŷ gòld¹ # ²wàs
sĭnkĭŋg bĕhĭnd thĕ blăck ³sĭcămòrĕ
trĕe. #

Within a limited range of possible variation that the language will permit, this transformation of intonational pattern is a consistent occurrence in sentences that have a postposed adjective. Notice in regard to punctuation that we have proof of the intuition that all English teachers have taught about punctuation: what we have vaguely called "tone of voice" is an important clue to punctuation.

Importance of New Grammar

The preceding discussion is a partial answer to Professor Wolfe's question: "Is there any element of structural linguistics that makes such a direct application of theory to style as is found in this application alone of traditional grammar?" However, it deserves a more general reply. Structural-predictive gram-

mar—or the new grammar, if I may call it so—provides a superior means of the very pattern practice that Professor Wolfe finds effectively taught by traditional grammar, because it permits the separation of grammatical and rhetorical considerations, each of which deserves its own teaching emphasis, and because it permits controlled substitution within the framework of a pattern that will prevent fine writing and unidiomatic grotesqueries. Let us consider a few examples of the kind of pattern practice one can do with the new grammar.

Exercise 1.

1. Transform the first of the sentences below into relative clause form and combine it with the second sentence.
The student writes a term paper.
The student needs some books.
Result: *The student who writes a term paper needs some books.*
2. Transform the preceding relative clause to NP-AUX_{be}+VP+ing—NP
Result: *who is writing a term paper*
3. Delete the relative and auxiliary to form the VP+ing post nominal modifier and combine it with the other sentence in the appropriate position.
Result: *The student writing a term paper needs some books.*

Of course, the preceding exercise does not produce the sophistication of construction of D. H. Lawrence and Katherine Ann Porter that Professor Wolfe asks students to imitate in his exercises; yet they are the key to understanding such sophistication and imitating it methodically rather than intuitively. For example, in the beautifully complicated sentence from Joseph Conrad that Professor Wolfe asks the student to imitate in Pattern 4, there are, excluding the intricate intonational pattern, the following elements:

We streamed with perspiration.
We swarmed up the rope.
We came into the blast of cold wind.
We gasped like men.
[agent] *plunged men into icy water.*

The result, according to Wolfe, is:

Streaming with perspiration, we swarmed up the rope, and coming into the blast of cold wind, gasped like men plunged into icy water.

If we desire to imitate this result, I believe that a suitable procedure might be something like the following:

Exercise 2.

1. Do a structural analysis of the sentence by Conrad.
2. List the kernel sentences from which it derives.
3. Make lexical substitutions in the kernels listed.
4. Re-combine the new kernels in the same derived arrangement of Conrad's sentence.

An example of such an imitation might be:

We trembled with fear.

We ran up the street.

We stumbled into the arms of the policeman.

We groaned like boys.

[agent] forced boys into a tea party.

Result:

Trembling with fear, we ran up the street, and stumbling into the arms of the policeman, groaned like boys forced into a tea party.

Now at this point, if the teacher is dissatisfied with the student's imitation—as the reader may be dissatisfied with mine—this dissatisfaction may be profitably discussed as a rhetorical consideration, but undeniably a methodical, easily apprehensible, and teachable means of imitating one of the most skillful users of our language has been provided by modern grammar.

I would not assert that the result of this exercise is superior to that which Professor Wolfe offers as the product of his mode of imitation. My point is that while he is asking the student to imitate on the basis of intuitive feeling for grammatical correctness, modern grammar offers a means to make imitation syste-

matic. It offers a superior means to the same end. That is, the approach for teaching becomes not that some verbs are "as visual and dynamic as *swarmed* and *gaspd*," but that there are some verbs in English that pattern similarly to *gaspd* and *swarmed*; that take the same species of noun as subject and object; or that occur with the same sort of phrasal constructions in their intransitive forms. Our imitation of a sentence containing them, therefore, must be phrased within the grammatical probabilities of the language. Grammar teaching based on this knowledge should increase the student's sensitivity to language *rightness*.

Criticism and Defense

The ramifications of these procedures need not be belabored to conclude that the advantages of structural over traditional grammar are great, unless a fundamental difficulty that Professor Wolfe foresees is accurate: that structural grammar is too complicated and inconsistent to be of use in the classroom. He states:

Whatever the weaknesses of formal grammar, the terminology is at present to many teachers more consistent and stable than the terminology of structural linguistics. . . . Those who have, like Mr. Roberts, applied structural linguistics to classroom teaching have been most successful in this effort when they have returned bluntly to traditional grammar terms.

I submit that this is not quite a fair representation of the situation. First of all, though Mr. Roberts and those who use the terms, *noun*, *verb*, *adjective* and *adverb*, rather than the classes 1, 2, 3, and 4 of Professor Fries have returned to more familiar terminology, the criteria of classification, i.e., the means of applying the terminology, are still derived from structural-predictive grammar. This is the important issue. Furthermore, the supposed inconsistency in the terminology of the new grammar is more apparent than real. When a generative gram-

marian writes of morphophonemic rules, he is implicitly recognizing the general validity of the details explored by a phonologically oriented grammarian. Similarly, when a phonological grammarian writes of patterning, he is implicitly recognizing the validity of the details explored by the generative grammarian as procedures of linguistic operation. Where the formulations of the new grammarians are complete, the terminology has unrivaled consistency. Because the enthusiastic investigations of recent grammarians are expanding the knowledge about the structure of our language, and because certain aspects of these formulations are incomplete or untried, there is some variation in terminology resulting from differing conceptions. We should all, I think, applaud this growth of knowledge rather than asking, as does Wolfe:

Why, then, do we need a new vocabulary at all? We need rather to simplify

the terminology of traditional grammar and agree on nomenclature, as has been done in France. Instead of reducing nomenclature, however, to a minimum of terms agreed upon by publishers, scholars, and textbook writers, we are expanding grammatical nomenclature by leaps and bounds.

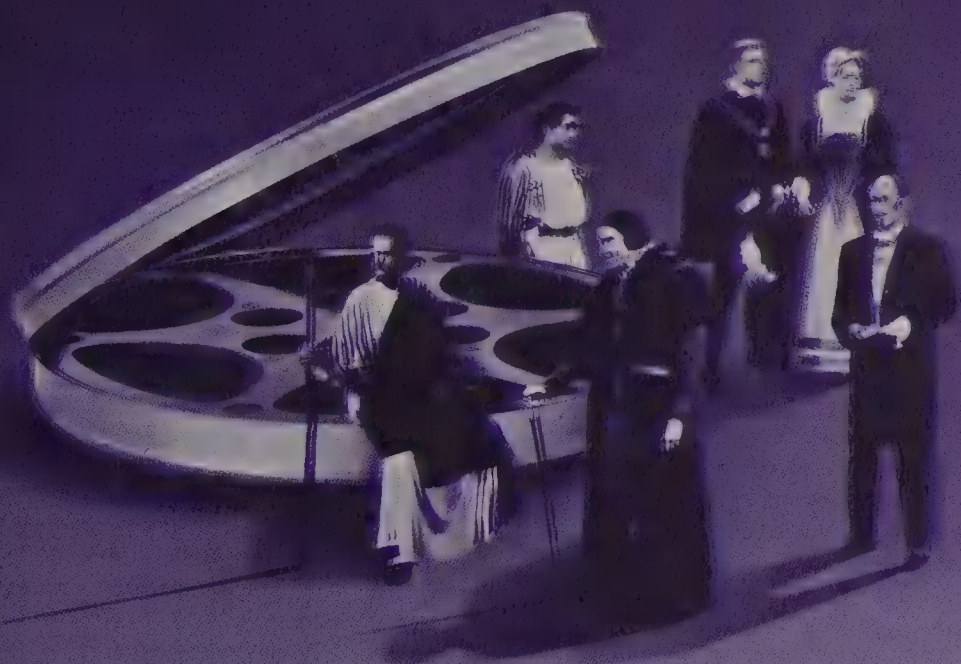
We need the new and expanded terminology to label new concepts. If our knowledge of language were complete, perhaps we could have the comfortable, static situation Professor Wolfe yearns for. Nor can we take refuge in the reasoning that the relevance of this new science exists only* for the expert who must complete the body of facts and simplify it for us. It is apparent that linguistic science is far enough advanced in accuracy and compelling enough in content that it may be used to improve classroom language instruction. Let us not reject this benefit for the comfort of the familiar.

Pitfalls in Reading Drama

(Continued from page 594)

"prompt book" for one scene, or one page of a play, and then have each individual prepare one scene for a "prompt book." These books contain directions for the actors, electricians, and sound effects man, but they need not be technical: they should show that the student is aware of appropriate gestures, vocal inflections, and sound effects. The books primarily serve to engage the full imaginative resources of each playreading student. When the books are finished, the whole class might assemble in the school auditorium to watch and criticize selected interpretations of scenes from the "prompt books."

The purpose of this exercise is not to produce a generation of directors, but rather of informed playreaders who are now ready to go to the only theater in which they can be sure of seeing whatever play they wish—the theater of their imagination. Only then can the teacher assign with any assurance the first scene of *Macbeth*, a play written for a different stage to be sure, but also a play like any other that is vivid and meaningful only when read with full awareness of vocal inflection, stage rhythm, and dramatic gesture.



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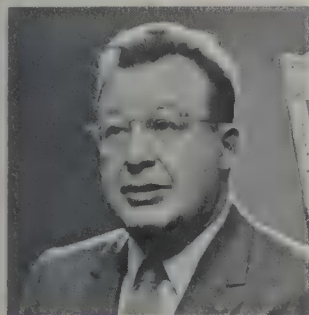
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THE DRAMA

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Our Town and Ourselves: This film opens with a discussion of the playwright's use of music, of light motif and variations, and of the condensed line or word. Mr. Fadiman comments on the significance of the play to the individual member of the audience.

Hamlet—The Age of Elizabeth: Maynard Mack introduces us to the classes and customs of the Elizabethan Age. He discusses the theatre, its conventions and audience, and describes their similarities to and differences from those of the modern theatre.

What Happens in Hamlet: *Hamlet* is introduced as a play with three movements: a ghost story, a detective story, and a revenge story. The major characters and movements and their interrelationships in the play are discussed.

The Poisoned Kingdom: Mr. Mack observes that *Hamlet* is really the story of a ruined kingdom, where the poisoning is both literal and figurative, affecting everyone in the play.

The Readiness Is All: *Hamlet* is presented as a story dealing with some of the unique problems of a young man growing up . . . the discovery of the presence of evil, the problem of separating reality from wishes and the problem of contamination.

(continued on back page)

THE DRAMA (continued from preceding page)

Macbeth—The Politics of Power: Douglas Campbell interprets the characters in the play. The witches, are they goddesses of fate, wicked old hags, or figments of Macbeth's imagination? How is it possible to portray Macbeth as ■ brutal murderer who remains a tragic hero through the play? Is Duncan a wise monarch or an arrogant, corrupt, senile man? What is the relationship among the leading characters of the play?

Macbeth—The Themes of Macbeth: As Mr. Campbell explains it, "Contradictions, seeming truths, concealed meanings and double meanings . . . we are in a world in which appearances cannot be trusted. The entire play is built on a paradox: **"Nothing is but what is not."**

Macbeth—The Secret'st Man: The theme of the play would seem to be this: within every human being, in war or in peace, is a terrible lust for violence. "Everyman," in Macbeth's words, "is the secret'st man of blood." Thus, we cannot hate Macbeth, nor can we believe that his life signifies nothing. For there remains something sublime in him. We feel a sense of waste, a tragic loss. Perhaps this capacity for good and evil within the same human heart—sums up Shakespeare's message.

The Age of Sophocles: Bernard Knox introduces us to the ancient Greeks, their way of life, and how they answered some of the basic questions of their world. He also discusses the origins and customs of Greek theatre and the story of Oedipus.

The Character of Oedipus: Important scenes from the play are presented: Oedipus' character and actions are described and analyzed in view of Aristotle's theory of the "fatal flaw" in all tragic characters.

Man and God: Oedipus, representing the worldly liberal thought infusing Greek civilization, is beaten by the gods. The play asserts that man, no matter how great his ability, is subordinate to God.

The Recovery of Oedipus: We see man's existence as somewhere between God and beast, always searching for his rightful place. Real knowledge of life through the painful search for truth is revealed in this final lesson and brings all the foregoing thought to a climax.

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The Novel—What It Is, What It's About, What It Does: With the aid of actors from the Old Vic Company, Clifton Fadiman explains motivation, characterization, style, and the establishment of mood through description.

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Early Victorian England and Charles Dickens: Mr. Fadiman examines Victorian England with its startling contrasts of morality and hypocrisy, splendor and squalor, prosperity and poverty.

Great Expectations I: Selected dramatic scenes establish the setting, characters, and the shape of this classic novel and deftly introduce some of its major themes.

Great Expectations II: Mr. Fadiman provides a critical interpretation of the story and probes more deeply into the development of relationships among the major characters.

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Plato's Apology—The Life and Teachings of Socrates: Mortimer Adler, with the aid of dramatized excerpts from the **Dialogues of Plato**, expounds the philosophy of Socrates.

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POETRY

Greek Lyric Poetry: David Grene considers another important aspect of Greek culture . . . lyric poetry. A dramatization of ■ lyric chorus, led by noted British actor John Neville is a highlight.

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Art: What Is It? Why Is It?: John Canaday demonstrates man's preoccupation with art and its various facets through the ages.

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What College Students Wish They'd Had in Senior English

Geraldine Allen

A graduate of the Medill School of Journalism, Northwestern University, Miss Allen was encouraged to make this survey by one of her own high school English teachers. She is currently a graduate assistant in the television department of the School of Communications Arts, Denver University.

"MY SENIOR English class was a waste of time. It didn't even hint at the type of work required of me in college, much less prepare me for it. There were 1,500 kids in my class at the start of freshman year, and I'd guess that a good third of them were just like me: lambs led to the slaughter."

In three sentences, the speaker captured the frustration of thousands of students whose college careers are ended or endangered by their problems in freshman English.

At Northwestern University I conducted an informal survey of 25 students representing high schools in 15 states. Not one of the 25 felt he had been adequately prepared for college work. English classes were the most frequent target of complaint. This brief article summarizes the statements of this panel of undergraduate students.

"English is pretty vital, you know," one coed said. "If you can't express yourself, you're in trouble, whether you're a chemist or a poet."

That the dissatisfaction is not a Northwestern disease but a widespread symptom is illustrated by the fact that most college students refer to freshman English courses as "flunk-outs"—classes where the *F*'s sometimes outnumber the *C*'s.

The theme of the criticism was not that English teachers are incapable, but that their efforts are sometimes misdirected. "If I had it all to do over again,"

one girl said, "I'd beg my teacher to throw away her grammar book and make me write. I think too little practice in writing is a key to the whole problem."

Others agreed, adding that "the emphasis has to be shifted from merely learning about writing to actually writing."

Short papers, varying from 350 to 1,000 words, should be required at least once a week, according to the panel. "I suppose high school kids would gripe about the work," one student said, "but they'd be grateful for it when they got to college. I know I would have been."

The group suggested dividing the papers into three major categories: book reports, themes on subjects requiring some research, and creative essays emphasizing expression instead of exposition.

"Book reports could really be worthwhile if teachers required more than a plot outline," one coed contended. "In college you have to evaluate authors' themes and analyze characters and techniques. If you're able to do it as a college freshman, you ought to be just as capable as a high school senior. After all, there's nothing but a three-month vacation between graduation and college. I think teachers who say 'you can't ask that of a mere high school student' underestimate their pupils."

The short expository themes were termed *essential* because they prepare students for college examination ques-

tions. "If you have to compare and contrast Darwin and Marx in 20 minutes as I did in my first college exam," one boy said, "you have to know how to select the pertinent facts and organize your answer as you write it. If I'd had any practice at extracting the essential information from the rest, that test wouldn't have been such a shock. Developing a theme logically in a limited time and space requires a discipline that has to be learned—preferably before your college career is at stake."

Pointing out that book reports and short expository papers are "necessarily limited in scope because of the subject matter," the panel suggested that teachers give their students almost free rein in writing creative essays.

"Just giving an idea of what type of story is wanted should be enough," according to one girl. "The kids can take it from there. Too many restrictions hamper imagination. I had a terrible time in composition courses here because I had never been asked to write anything but research papers and reports. I was so used to explaining what someone else had said that it took me months to learn how to say something myself."

Applaud Research Papers

Although the students unanimously favored the weekly assignment of short papers, they felt there was a corresponding need for longer themes. "You need to know how to make a point quickly and concisely, but you also need to know how to expand an idea," one student said. "That's where term papers come in."

The panel advocated requiring at least one research paper each semester. "I had never written anything longer than four pages until I came to college," one girl said. "My first day of class, I was told to hand in a 15-page analysis of two books at the end of the week. I got an *F*, of course; the professor said the writing was *adequate* and the content *all*

right, but the form was *all wrong*. I didn't know what he was talking about until a friend told me how to do footnotes and bibliographies. A lot of other kids got 'F's' for the same reason. That's what I call learning the hard way, and it was totally unnecessary." Eight of the 25 had had similar experiences.

"You have to learn at least the basic fundamentals of research paper writing in high school," one boy said, "because when you get to college, the professors take for granted that you know how to prepare them. I have yet to hear of a professor asking his class if everyone knows how to write a paper, and I think I'd faint if someone told me that a professor had actually explained how to do it."

The panel acknowledged that weekly themes and long papers would overburden most teachers and suggested that qualified non-professionals be hired to grade some of the papers. One student commented that a theme-grader program had been established at her school but was later abandoned because it was "too controversial."

"As far as I'm concerned," she said, "I'd prefer having no one to read my paper to having no paper for anyone to read. Half of the benefit of writing papers is the experience you gain. The more you write, the easier it gets and the better you'll do in college."

Another girl believed that "even if the 'qualified non-professional' isn't terribly qualified," she can still help: "The theme grader may not know precisely what the teacher wants and may not catch all the errors, but she can certainly tell you whether you're making sense or not. And that's almost enough in itself, since the main point of English courses is to learn how to express yourself clearly."

Too Much Grammar

Although the panel found writing instruction "sadly deficient," they all

agreed that grammar was thoroughly taught. One student who claimed he was "suffering from an overdose" spoke for the entire group. The study of grammar in a senior class was labelled everything from *boring* to *redundant*.

"Grammar is something that's really essential," one girl admitted, "but at the same time, it's not a broad enough area to be made into a 12-year course. To begin with, there are just so many rules and no more. How thin can you spread them? Granted, repetition is one of the best ways of learning, but there are limits."

Another student agreed with her, asserting that "anyone who doesn't know his grammar after tenth or eleventh grade is a hopeless case and doesn't belong in a college prep class. There's something wrong with either him or his school and possibly both."

The rest of the group was less vehement but agreed in principle. They found

"putting grammar into practice by writing" preferable to "reviewing rules already reviewed in the past," and suggested that vocabulary-building be given the time usually devoted to grammar.

"A good vocabulary is a tremendous asset in college and elsewhere," one student said, "and it's even more basic than grammar. You can write without knowing all the rules, but unless you know the words, you can't do anything. Words are the raw material grammar shapes into writing. And writing is the key to success in college."

The others agreed with her as unanimously as they agreed upon one final point: to succeed in college, you must succeed from the start—and this means you must bring your "key" with you from high school. The high school English teacher and class content largely determine whether the key will open the door or not.

ALAS, T. S.

Poor Tom Eliot, he had his day.

The young now talk of Thomas
But it's Dylan that they mean.
Drugged with Welsh, they turn to Frost
Or they mouth the Beatnik scream.

So Tom Eliot is now passé.

I'll not quarrel with their taste
Chacun must have his goût.
When I wept for April's pain
Elders quoted Housman's rue.

Art is short; that's what I say.

—ESTA SEATON

Training for Research Writing

Sister M. Christina

Drop the research paper in high school? No, but redirect your activities in teaching it, suggests Sister M. Christina, Chairman of the English Department, Nazareth Academy, Rochester, New York.

THE CONTROVERSY over the research paper in high school sleeps gently in top places but opens its wondering eyes just often enough to raise discussion from time to time in active English circles. College professors who discredit the usefulness of the assignment have gained ground for their side; among high school teachers who relinquish the paper grudgingly are the adherents whose pupils return to tell them that the single greatest contribution they as teachers had made toward their students' college preparation was the extensive research paper. The evidence shows that a chasm exists between successfully performing in high school composition and handling the difficulties involved in a research paper. The evidence holds, whether the latter is attempted as a late high-school or early college undertaking. In past discussions of this topic, the concentration has largely been on to do or not to do. The valuable area little investigated is the chasm itself and the means to be taken toward its elimination. The means toward such elimination probably lies in long-range preparation for true research habits—begun early and planned for in careful stages.

This is an important time for English classes to be concerned with not simply dropping the research paper but with redirecting somewhat wasted energies toward a more closely scrutinized goal. Research skills, which should involve due mental application rather than merely applied techniques, become useful tools toward developing the language power which technological changes, as well as

the interests of the humanities, are demanding. The use of research skills can be, furthermore, a true handmaid to the study of literature. Even though literature may profit mainly by close textual study, it can furnish without detriment the motivation for some of the best writing experiences the student can meet. There is reciprocity between literature study and writing, both areas augmented by the analysis that applied information from source materials requires.

A plan to direct the growth of research skills can integrate with other designs for improving the writing program. Schools are concerned not only with quality of writing and methods of producing this but with a curriculum program which will assure development in each successive grade. Such a program could absorb the parallel objectives of cultivating research skills; such a program would not expect that the presentation of all the learning required for a fully-developed research paper would occur within a period of a few weeks, but rather that the learning would be gradually incorporated in the writing exercises over a period of some years. Principles of research require more training in critical judgment than in technical skills. Aspects of each of these appropriate to the grade and the ability of the student could be taught on a planned basis.

Bridging the Gap

It is the purpose of this paper to present a description of some types of sample writing which might contribute in a

random way—in lieu of a planned program as indicated—to teachers who wish to contribute toward filling the chasm between the composition and research paper with the solid ground of confidence and competence for the student.

The first writing project thus proposed is a “research-within-the-book” activity, appropriate for any grade in high school but very much adaptable as a ninth-grade experience. During the reading of a book for class study, a student looks for references on a topic he has chosen from those presented or one which he has been able to contribute independently. He records on a 3 x 5 inch card the pages on which references to his topic occur—possibly with identifying “tags.” Each student has a different topic or at least different angles of a variety of topics so that he can work on his own, with some teacher guidance. As the references accumulate, the student begins to see patterns, even with his limited background of experience in this type of associating of ideas. Having collected the pieces of a puzzle, he is anxious to make them fit into a design. Organization now becomes a functional process toward a planned goal, in contrast to the artificial outline planning for an unprepared topic. Part of the design he can find himself and with very little help he can develop a *slant* to provide a working title. The length of the paper can be limited to three or four manageable paragraphs in the ninth-grade.

A particular skill which this project develops is the use of simplified footnotes. The student is required to identify his numbered references only by an abbreviated *P.* or *Pp.* with the page number or numbers at the end of the paper. The function of footnotes is apparent without entanglement in technicalities; this process, simple and purposeful to the writer, is an easy but meaningful introduction to the use of footnotes.

Not all books are suitable for class use

with such a project in mind; books like *Ivanhoe*, *The Prince and the Pauper*, *David Copperfield*, or a collection of myths have the right characteristics for this type of study. Topics may be general enough to use with many books—recreation, travel, education, communication, activities of women, treatment of children—or, specific, according to the resources peculiar to a given book. *The Prince and the Pauper* offers subjects pertinent to its setting, such as the kinds of laws then in existence, the life of a prince, the punishment of criminals, and types of heroic deeds.

If this project is used with older students—juniors, for instance—a very suitable book is *Giants in the Earth*, or Edna Ferber's *Giant*. Topics for the former multiply with little search: the pioneer chest, storms, insects, agricultural products, neighborhood relationships, education, recreation, hospitality. *Giant* allows for an extended study of Texas. A biography such as *George Washington Carver* by Rackham Holt affords a rich source of topics, and the index offers a new approach to the use of techniques; the student, accepting the work done for him in the index, learns new values of tools. A writing experience limited to the use of the index is valuable preceding any attempt at a full-size research project.

Obviously the type of paper just described might incorporate information found in reference materials. This can follow as a successive step. The problem for structure then becomes somewhat more complicated, but the opportunity here extends *research* in a way that admits of good integration of outside material with the one-book material. This extension to further sources provides the need for a short bibliography, an easy introduction to this new phase.

Several Papers, Not One

Senior teachers who feel that they must round out the able students' experience

with a research paper project might be persuaded instead to divide the achievement into three or four papers. The process described in the previous paragraph, then, takes on maturity with the requirement of critical analysis which integrates evidence in the text with evidence in source materials. A first senior project in research might thus correlate with some literature study. In a play, such as *A Man for All Seasons* by Robert Bolt, the use of source materials serves the literary value, as these clarify allusive passages, aid to interpret character, or help to account for the essential conflicts in the play. A student investigates history to understand why Thomas More can agree with Wolsey in opposing a "change of dynasty" but remain in irresolvable conflict with Wolsey and Henry and Cromwell over the crucial issues of the time. Another student with proper sources traces Machiavelli's principles in Richard Rich's speeches and actions. A third may investigate the education—unusual for a woman of the time—of Margaret More for the opportunities this created within the play action. This play is particularly rich in background sources: historical, philosophical, political, religious, and aesthetic, which may include use of arts within the play as well as its staging. Interplay between source and pertinent text portions requires a good exploitation of the student's powers of discrimination.

These papers may be written for the most effective presentation a student can make for his case without the requirement of documentation. Assuming that not all of the class have had training in research forms, the teacher may wish to concentrate in this first effort of the year on internal strengths—a valid use of sources applied to text—without cluttering the picture with technical formalities. The organization of the paper will present a major challenge; how to place evidence for the best total effect

of the argument takes some mental grappling; integration of source and text materials makes a demand for exact expression. Accurate composition technique should be a *sine qua non*. Students can give more concentration to these areas if their forces are not divided with worry over the minutiae of footnotes and bibliography.

This project is a jumping-off board for the next one. The teacher may explain, after reading students' papers, why her judgment of their efforts might have been more accurate if their papers had been documented. This should orient students to the need of identifying their source material—through specific credit given within their texts or through footnotes, and by the use of a bibliography. A second play used by this writer, to intensify students' awareness of the need and to develop their ability to document their statements, was Sidney Kingsley's *Darkness at Noon*. A third paper in this line of succession can be based on the study of *Oedipus Rex* or a Shakespearean play. As well as use of reference material, a comparative study—a contrast between the tragic hero and the modern hero, the use of the Chorus and the Common Man, a contrast between sixteenth century means of torture and those of twentieth century—would add depth to the more advanced project.

Use the Magazine Article

There is another type of paper which combines research with a variety of styles in writing: the magazine article. The research for this can be as extensive or as limited as the degree of growth planned for the class indicates. The article can be done with an advanced class with use of note-taking, footnotes, and bibliography if this type of research procedure seems to give the expansion students can profit by at the moment. More often and more widely, the magazine article form can be used in the upper years

of high school as a very flexible activity for encouraging the use of a variety of sources and at the same time the attempt at a literary style.

Source material for the article may be gleaned not only from library references but directly from other persons. Note-taking from either source can be taught by the use of cards. This skill should be developed over a long period; it should begin early in English classes as a means to fill a need: having information at hand again when the memory has lost it. For formal teaching of note-taking, the "Listening-Notetaking Skill Builders" in the *SRA College Prep Reading Laboratory*, applicable to printed works as well as to lectures, are excellent; students do these eagerly and handle note-taking enthusiastically after the lessons. New to students doing the article probably is the technique of using people as sources: authorities in their fields for reliable information; the common man for opinions, examples, and incidents to illustrate facts or arguments. Rehabilitation centers, policemen, politicians, dietitians—these make valuable interviewees; and students' families and friends, who may never have been tapped for contributions for their writing, make the doing more interesting.

For the article, the selection of a topic requires a different sifting of interests from that applied to the traditional research paper. Teachers of term papers are frequently confronted—and perhaps sometimes unwarily taken in by surface enthusiasm—by students who choose "communism," for example, "because I don't know very much at all about this, and I would like to learn about it;" or a topic recommended by another subject teacher for profitable reading, and the student admits this would never get done except under the pressure of a term paper! By contrast, the magazine article calls for a topic on which a student does know a great deal, if possible, a subject

on which he already has a "corner." It is justifiable that the stamp collector of some years now do some research on his hobby, meet new hobbyists, even engage in some correspondence for this purpose. A newly-sixteen-year-old driver training student can profitably investigate the topic of seat belts. Topics can come from painting, music, or poetry; a harpist has a topic ready-made to pursue; the future teacher can do research on the experience of future teachers in tutoring other students or in teacher-aid work.

Topics for a magazine article might well be non-literary, although the subject matter of the more formal paper is commendably drawn from literature itself. In the magazine article literary techniques of writing will be attempted. Thus a good range of talent is explored. In their reading of magazine articles, students encounter well-told incidents, the use of dialogue, expanded word pictures, quoted opinions of people—all amalgamated with factual information the general reader likely does not know. To be prepared to incorporate these varieties of style into his own article, the student should have had technical lessons previously on each separate form. Here it may be stated that magazine article writing gives a good middle ground between, or among, advocates of emphasis on expository writing and defenders of creative writing; the creative forms here, though giving opportunity to the talented, are only those which every student should experiment with, whatever his degree of artistic talent. The style for the individual's article is planned along with the factual presentation. The student should know from the beginning that he will have an audience to appreciate his style, that articles will be shared, possibly that they will be collected into a magazine. If the school has a literary magazine, the best articles should be

(Continued on page 623)

Senior English — Business Emphasis

Jacquelyn B. Carr

When ■ course fails to provide students with the help they need, what can be done? Miss Carr, an English teacher at Hillsdale High School, San Mateo, California, describes ■ new course in her high school, designed to provide such help.

IN SAN MATEO, a suburban area about twenty miles south of San Francisco, the population is primarily upper-middle class families, from which 85 per cent of the children *attempt* to go on to college. This figure may indicate some of the frustrations, pressures, and unrealistic goals of many of our students.

Although only three years of English are required by our high school district, many seniors *elect* to take a composition course which is designed to help students write compositions, papers, and essay exams in college. Of 416 juniors, 201 have signed up for senior English next year. The problem in teaching this senior composition course is that these students represent an unbelievable range of intelligence, background, and ability, not only in writing but also in interests and academic discipline. Teaching students who, on the basis of pure effort, barely manage to crawl out of high school in the same class with students who are academically talented and disciplined often presents insurmountable problems to the teacher.

Since as many as 50 per cent of these potential college-bound students will probably drop out of college in the first year, it seemed impractical to continue limiting the course content to the teaching of writing which was primarily organized around a form and structure most useful in college. In addition, we had to face the fact that we were not effectively reaching such a diversity of students with such a narrowly designed course. So we decided to create a new

senior composition course with ■ *business emphasis*.

Because few teachers are well trained in both business and composition techniques, we tried a team-teaching project, with one teacher from the English Department who had had several years' experience teaching the college preparatory senior composition class and one teacher from the Business Department who had had experience in preparing business letters and reports, interviewing, and placing employees. These two teachers developed ■ rough outline of the content for the new English composition-business class.

Students' Decision

Then, on the basis of teacher and/or counselor recommendations, seniors who thought they might go into business after graduation as well as seniors who might have some difficulty getting through their first year of college were invited to a meeting where both the purposes and the content of the course were explained. Finally, the students themselves were allowed to decide which class would be more suitable for them: the college preparatory composition course or the new business-oriented course. Because interest in the new course was high, the class was limited to fifty students.

One of our goals was to stress current and practical information, so we began with a newspaper survey. After finding out the students' reading habits, we stressed newspapers, magazines and non-fiction books as sources of information

for writing topics. In addition, we briefly reviewed library skills: the uses of dictionaries, atlases, reference books, *READER'S GUIDE*, the card catalogue, etc.

To get the students writing rapidly and fluently, we assigned daily papers which were read and commented upon for content but not corrected for mechanics and grammar. At the same time, in class, we gave the students the opportunity to show their abilities to write impromptu compositions. With the opaque projector, we used the compositions to point out correct word usage, good sentence structure, well-organized and effectively presented ideas in paragraph form. We noted different kinds of writing used by the students themselves: descriptive, narrative and expository. Then we discussed the different purposes of outlining, note-taking, and *précis* writing. In this introduction to writing, we stressed the qualities of unity and clarity, coherence and continuity, conciseness and correctness.

In the second six weeks of the course, we emphasized business letters. We began with letter forms and styles. Students practiced writing a variety of letter types:

1. Order, remittance, and acknowledgment letters
2. Inquiries, requests, and reservations
3. Claim and adjustment letters
4. Credit and collection letters
5. Sales letters and advertising copy
6. Courtesy and social business letters

Whenever possible, students brought examples of business letters from home and answered any correspondence that they could handle. For example, students ordered class rings, wrote remittance letters for orders received, made inquiries concerning employment, made requests and reservations, and wrote classified ads for jobs or for saleable items.

In the last six weeks, we stressed business surveys and research. At the beginning of the semester students chose an

area of employment in which they were interested. They kept newspaper clippings, magazine articles, and notes based on their topic. Each six weeks' period, they read and reviewed one non-fiction book related to their area of research. They wrote letters requesting pamphlets and information related to their fields. As a culmination of the entire semester's work, each student turned in a research paper based on such topics as:

1. How to Sell Used Cars
2. Some Necessary Qualifications of a Commercial Artist
3. Requirements for the Airline Stewardess
4. Advertising—the Retailers' Mainstay
5. Television Expenses
6. The Advertising Copy Writer
7. Aspects of Real Estate Sales
8. Problems in Retail Selling
9. Benefits of the Private Nurse
10. Forestry as a Career
11. Microwave Antenna Systems
12. Electronic Computers
13. Crime in Business
14. Color in Interior Decoration
15. Cosmetology
16. Data Processing
17. Photographic Modeling
18. Motivation Research in Packaging
19. Some Problems of the Social Worker
20. Some Opportunities in the U. S. Air Force
21. Traits Necessary in a Secretary
22. The Dental Hygienist
23. Fraudulent Advertising
24. Some Aspects of Restaurant Management
25. Problems in the Furniture Business

Part of the research paper included letters of inquiry, interviews with persons in the field, a letter of transmittal, a study of employer-employee relationships in that area, and finally some elements of courtesy and human relations in the business world.

To make the research realistic we invited speakers from local business firms. These speakers provided us with some of the high points in our course. Students

were given the opportunity to question the speakers, and the interchange was effective not only in providing knowledge for the students but also in improving communications between the school and local business representatives.

Students' Evaluation

Because this was our first class in Senior English-Business Emphasis, we developed a student evaluation sheet to get anonymous student reactions. We asked:

1. Did the course content cover what you expected?

One student's comment represents the feeling of the majority.

"Yes. We were told what the course would cover before we signed up."

2. What parts of the course did you find most useful or interesting?

Answers varied: composition, writing, newspaper work, fluency writing, business letters, précis writing, vocabulary work, the opaque projector, research work, guest speakers.

3. Can you mention two or three advantages of large class instruction?

Two sets of opinions and ideas. Learning from two people with different backgrounds. Variety of approaches and grading systems. More interesting. "Two heads are better than one." Added attention given to individuals as one teacher circulates. Grades turned in fast. Better discussions. . . ., etc.

4. Can you mention some disadvantages?

Confusion of two grading systems. Class too large. Personal feeling for one teacher is missing. Difficulties

of sitting at the far edges of the room. Feeling of not being a part of a group.

5. Would you recommend this course to a friend who will be a senior next year? Why or why not?

Yes—32 (Valuable, practical, interesting, useful, etc.)

No—9 (Rather have a literature course, not exciting . . .)

No answer—4.

As the teachers of the course, we felt that the vast majority of students got out of the course what they put into it. The general feeling of student satisfaction was reflected in our own feelings of satisfaction. But like all "first attempts," we have found some areas which we hope to change. We used so many duplicated materials that the students complained about "hand-outs." Next year we will have our own syllabus prepared at the beginning of the semester rather than hand out dittoed materials daily. We will present the section on business letters first, before the study of general composition, the sentence, and paragraph writing. We will invite more speakers and present them at the beginning of the semester to give our students an earlier start on their research projects. In addition to these changes, we will probably find other areas which we will want to explore.

After weighing reports from students, counselors, and other teachers, our administration has decided that the experiment was a successful one. The Senior English-Business course will be offered again next year. More than 70 of the 201 students signed up for senior English have indicated a preference for the business emphasis approach.

Team Teaching Has Many Forms

Florence M. Diesman

After observing teachers in 21 schools with team teaching, the author, caught up in the excitement of this recent development in staff assignment, concludes that a rose is a rose is a rose. Dr. Diesman is an Associate Professor of English, Washington State University at Pullman.

TEAM TEACHING? Just when the term takes on a specific meaning for me, I visit another school where the system is not what I had defined as *team teaching*. Visits to 21 schools, plus much reading, have given me varying concepts of the term "team teaching." But in all these schools, the chief value of team work lies in the fact that teachers are planning together, formulating specific goals, sharing achievements, and then evaluating their failures or successes. All are attempting to improve their instruction. All are enthusiastic about new ideas. And the many students I have observed are more interested in English language and literature than ever before.

For several years, North Central High School in Spokane, Washington, was the school I observed to see inspired programming and teaching. Mrs. Mable McLaughlin, under the principalship of John Rodkey, had gradually organized a team of teachers and a plan for large-group lectures followed by small group seminars and study sessions, despite the fact that North Central High School is a very old building, not at all easily adapted to very large and very small classes. At North Central, for instance, Mrs. McLaughlin lectured to a large group of seniors on the Shakespearean period, on the Globe Theater, or on the general characteristics of Shakespeare's plays. Then the large lecture group broke into small groups that met at various times during the day; discussions were carried on by Mrs. McLaughlin or other members of her team,

some of whom were cadets from Washington State University.

Drafted by the new Joel E. Ferris, Jr., High School, Mrs. McLaughlin found herself last year with a team of four instructors to teach English to 526 sophomores (juniors and seniors have been added to the high school this year, but no lecture group is larger than 250). Being able to select the staff and to plan the entire team teaching program, Mrs. McLaughlin organizes her lecture sessions, seminars, and study periods on a 15-minute module basis. The day is divided into 26 15-minute modules. Class lectures, seminars, study periods, and laboratories are all made up of various combinations of these modules. Lectures to the entire group usually last 45 minutes. Discussions of the lecture in the seminars last thirty minutes. A laboratory, for instance, may include as many as six 15-minute modules. During such a period, a film on the novel by Clifton Fadiman, or a film of *The Tale of Two Cities* may be shown, or a recording of *Julius Caesar* can be played while the students follow the play in their textbooks. With excellent stereo, the recordings can be readily understood throughout the auditorium. Every student has a 45-minute writing laboratory each week this year. Also, the listening laboratory has been completed, and some students use it during modules not scheduled for specific lectures or seminars. Joel E. Ferris High School was built especially for team teaching. That the school is

made up of nine buildings surrounding a beautifully landscaped quadrangle aids in keeping such noisy subjects as band and physical education away from the academic areas.

The last day I was at Ferris, Mrs. McLaughlin was discussing the significance of language with the sophomores whose last written papers had just been returned. On the overhead projector she presented the problems most obvious in their written communication. By many devices she was attempting to show how language is the basic difference between man and animal. She showed the tree of language and used illustrations from Hayakawa's *Language in Thought and Action* to demonstrate the desirable employment of symbols and to warn the students against false statements, which they can correct by listening and by being conscious of the meaning of each symbol. They were taught to examine symbols often used as substitutes for thinking, symbols used by press, radio, and TV to keep men responding simply in a primitive pattern rather than examining intelligently the real significance of what they see and hear.

Seminars

During the thirty-minute seminars led by the four master teachers and assistants, 14 to 19 students sat around a table in rooms especially designed for small groups. The students had been grouped as homogeneously as possible, according to test data, previous achievement, and teacher recommendation. A student may be moved to another module once his work has improved or the teachers decide he would profit more from another seminar section.

Students in the upper groups, who had become quite word conscious, had a bulletin board with words scattered attractively about, ones they themselves had discovered in their reading. For in-

stance, on the board in Mrs. McLaughlin's seminar appeared these words:

chic subtle remedial austere
antisocial exult notorious vulnerable
precocious antipathy fantasy ballast
parapet garrulous

Each word, because it was in large cut-out letters, stood out by itself, and the students added new words as they discovered them. Every day they brought in sentences using these words, sentences from their reading or listening. Eventually they would write a conversation using the words they had added to their vocabularies.

The upper-division seminar discussed the outgrowths of language: ethics, the development of love, the breaking down of superstitions, politics, and even school relationships. All were encouraged to think carefully about the significance of the precious language they had been maltreating.

The seminar on the lowest level of achievement saw the film, "Your Study Skills," in the Coronet Reading Program. In spite of the high economic level of most of these students, even among the sophomores there were poor readers.

The main purpose of the seminar was to apply specifically, the materials discussed in the lecture and to plan what the students' next writing assignment would be. To that point the class had worked mostly on one-paragraph themes, but the last paper had been one of three paragraphs. This meant that, in addition to organization, the group had studied transition words and sentences. Topics came from their reading for English and ones tied in with their study of world history, often correlated with English, such as linking the study of the French Revolution with the novel, *The Tale of Two Cities*.

The sophomores had written papers based on a character from *Julius Caesar*, a poem read, or a comparison of two poems, ideas derived from short stories,

from novels, and from essays discussed by the group. The students all tried to write about a Spokane landmark in the style of Dickens as he described Old Bailey. As Mrs. McLaughlin said of these attempts, "They were quite good—or terrible . . . [but] at least, we don't write about what the daffodil thinks of spring!"

World history, geometry, and English are all presented by the team teaching method, including lectures, seminars, and study sessions with teachers, or library work. No bells ring at Joel E. Ferris High, and students do not watch the clock. The teachers dismiss students at the end of their module, and they move quietly and quickly to their next scheduled lecture or seminar. Some students have honor passes which permit them to go any place they desire when they are free from scheduled work, but these are *honor* passes and once violated can be lifted.

Mrs. McLaughlin believes the English teachers have learned much from their working in modules, though she and her team had concluded that some of the time devoted to large lectures could be more advantageously used for additional seminar discussions. The language laboratory, when finished, will also offer an additional area for listening to plays, or poems, or learning good sentence structure.

Other Modular Plans

Surprisingly, at Broomfield High School, Colorado, I found a school organized on the same modulated plan. There 750 students were beginning the program in a new school. As was the Joel E. Ferris High School, the building itself had been constructed for the modulated program. Principal Richard Lewis and his staff of teachers have organized a carefully planned modulated system for the whole high school curriculum. The largest lecture or laboratory group here includes no more than 150 students. A

one-hour and-fifteen minute module is the longest one scheduled, and this is a science laboratory. No computer company has accepted the job of registering these students who have modules which are scattered throughout the day and vary from 15 to 75 minutes. The students, once registered, retain the same weekly program as those in the Joel E. Ferris High School, except as the honor students vary in the ways in which they use the resource materials or their study time. Here again the *honor pass* is granted to responsible students who can be relied upon to use their unscheduled time wisely in conferences, in the library, or in the resource centers.

In Tucson, Arizona, at a high school similarly organized, a student's schedule may be changed every day, depending upon the time the teachers believe should be allotted to a specific area of study. Daily changes involve even more careful planning and communication with the students.

At Lakewood High School, also in Colorado, English department chairman Charles McLain has special facilities for their superior team teaching program. Each room is a triad, which can be used as one room or three by simply pulling the asbestos dividers. Lectures on a subject such as Mark Twain are given to a large group of juniors. Then the lecture group breaks into three sections, according to their abilities. The work of each group is carried on in a modified Diederich (often called Rutgers) plan. For instance, while one small group (14-18) discusses specific writings by Mark Twain, the other part of the original lecture group, separated by an asbestos divider, reads. After the long lecture session, two days of the week are devoted to seminar discussions and two days are spent reading.

Before beginning the shorter works of Mark Twain, Mr. McLain helped the students to analyze *The Adventures of*

Huckleberry Finn, and by close examination he aided them in coming to some conclusions concerning the beliefs and characteristics of Mark Twain. The shorter selections were simply read by the students, and the seminars were used to develop the relationship of this reading to the larger picture of Mark Twain which they had formed. Mr. McLain felt the middle ability group profited most by this type of program. That the average IQ of the eleventh grade he was directing is 114 would indicate the middle group is really of better than average ability.

Mr. McLain, as do the teachers in the other two high schools, relies heavily on paperbacks. He has 1500 in use and desires more. *Romeo and Juliet* and *As You Like It* were dittoed for the sophomores, however, as was much of the material used by the accelerated seniors, who studied first in paperback Gilbert Highet's *Anatomy of Satire* and then applied their findings to selections from many authors whose works were dittoed in part or read aloud by the instructor before being discussed.

In the same schools, students in the "regular" sections of senior English read *Othello*, *Hamlet*, *Macbeth*, *Crime and Punishment*, *Vanity Fair*, *Wuthering Heights*, *The Golden Argosy of Short Stories*, *The Concise Treasury of Great English and American Poems*, besides doing much writing.

Reports on other books from the reading list took on an enthusiastic form here. During reading seminar, six to nine persons, who had read the same book, wrote a short paper based on questions given to them. Then they gathered in a circle in the hallway to discuss the book. The habit of reading critically had been so deeply instilled in them that they gave no notice to passersby. *The Anatomy of Prose*, which all had read and discussed, aided them in their critical analyses.

The seniors who plan to go on to col-

lege select 40 or 50 books from a recommended list and discuss these, one by one or more often two or three together, in a hallway seminar. For instance, a comparison of *Mill on the Floss* and *Washington Square* was the problem for one group. Another was attempting to detect the similarities in *The Pearl* and *The Bridge of San Luis Rey*. Again these seminars are preceded by the writing of a brief paper on the theme each student has found developed by both books. Ideas are always crystallized in writing before the students begin to talk. As a reference book for composition, they use *Elements of Style* by Strunk and White.

With Mr. McLain in charge, the teachers hold weekly planning sessions to evaluate their achievements and to decide what should come next in the larger units. As Chairman of the Department of English, Mr. McLain has appointed a chairman for the teachers of English in each high school grade. These chairmen meet once a week. All share their problems and present suggestions for carrying out the various areas of study.

Unusual Physical Set-Up

Another team is working out a very effective core program at Creighton Junior High School in Jefferson County, Colorado. Their theme is "Cross Country," but it could be "cross usual subject matter divisions." English, history, and science are studied by one group of 90, taught by three teachers. Facilities for teaching here are different, in that the rooms for the three subjects taught together are arranged in a huge square with the front third of that square one rectangular classroom and the other two-thirds directly behind divided into longer, narrower rectangular rooms. A three-foot-high partition of wood between rooms is topped by glass which allows sight of the platform in front but cuts out sound, except that picked up by

microphones. In the center of each room is a microphone that transmits any contribution a student makes, and the teacher talking to all three rooms at once speaks with a microphone around her neck. The glass partitions and microphones used by students and teachers in no way hampered discussion. When the teachers wish to deal with smaller groups, the microphones are turned off, and curtains are pulled across the glass partitions so that each teacher has a separate classroom.

Preparation for the writing of a ballad was the lesson I watched. First the English teacher reminded the combined group of what they had learned in a film entitled "What is Poetry," and she talked specifically about the literary and the folk ballad. Besides reading, they had listened to recordings. Discussion of the differences between the ballad and other poetry went on freely, despite the microphone set-up.

Mrs. C. N. Middleton, the chairman and an English major, discussed poetry and the ballad. She told the group they were each going to write a ballad, but the subject could be from English, science, or history, the three areas covered by the triad. She then turned the discussion over to Charlotte Miller, the science teacher, who followed with an enthusiastic discussion of possible ballad topics in science: the Curies, machine vs. man (machines do not pay union dues, for instance), the price of progress, the prize of progress, Pasteur, the sun (early ideas and their development to present knowledge), John Glenn, J. D. Watson, DNA, Albert Einstein, unending quest, interchangeableness of energy, an explorer or scientist. Members of the class added other topics they might like to use or hear used in a ballad. While Miss Miller was on the platform, Mrs. Middleton moved to the room where Miss Miller had stood at the opening of the hour.

The Texas cowboy, the steel industry, the worker in mass production, the Gold

Rush, up the trail (the bunk house, the camp fire, the long cattle drives), the lost gold mine, Unsinkable Molly Brown, the sod buster and his soddy, transportation, and many other aspects of history were suggested by Mrs. Ron Spanswich, who teaches history.

These ninety students, especially selected for their excellent ability in all areas, are involved in this experiment—which the teachers insist their project is. The three teachers move from classroom to classroom for specific teaching of their major subjects, usually for a week at a time. Then after careful planning, teachers and pupils come together for a "Cross Country" project, such as the ballad. All papers for any of the three classes are graded both by the teacher of history or science who gives the assignment and also by Mrs. Middleton.

Team teaching is also carried on at Creighton in ninth grade mathematics. Of these 90 students, sixty are doing extra work, not for grades but because they have become interested in some project. All tests are essay, relating the work in such a way that the teachers know the students understand what they are doing. All this means hours of planning by the team teachers—and much grading of papers, because all papers are graded by at least two teachers.

Arvada West High School, in Jefferson County, Colorado, does not call its English program team teaching, but the teachers are a closely knit team with a printed statement of their purposes. "Program by Choice," the term they use, is planned to accommodate the various abilities and interests of 800 high school students. There are 12 ungraded English courses, each lasting nine weeks. A student must take at least nine of these courses to graduate: novel, modern drama, short story, modern poetry, Shakespeare, composition and grammar, creative writing, survey of English litera-

ture and mythology. Of these, creative writing may be repeated. In each area the group often writes one-paragraph statements about what they have learned from their reading in answer to a problem given by the seminar teacher. These are written primarily to check on how carefully the students read, but they are graded for clarity of expression and style, too.

Every course has as its first aim: "Reading, writing, and thinking are basic to an appreciation and effective use of the English language. Tied inseparably with these are speaking and listening." Included also in their printed purpose is this statement: "The skills of writing and correct usage will not be slighted in any section. Nor will they be taught in isolation from the student's own writing." In the school's "Important Message to Parents" is this statement: "The focus of instruction in composition should always be on the communication of ideas. Literature which provokes thinking is the most valuable tool of the writing teacher."

Large-group instruction (sometimes as many as 80 or 90 students) is conducted in classes with related subject matter (five classes meet at the same time), but small seminars of 12-20 students occupy two days a week, with those not in a seminar assigned to reading rooms. For instance, Shakespeare with 32 students and composition with 23 are scheduled at the same time, and these classes hold at least one weekly lecture together. Large-group discussions including both classes and often other classes are planned when advantageous to teachers and students. For the other two days, the students are involved in assigned or self-chosen readings.

Classes are arranged so that at least two teachers are in charge of a large group, but working together they must decide which one will lecture, when seminars will be scheduled, and when reading periods will be held. With re-

duced pupil and paper loads, these teachers have time for weekly planning meetings in which they can discuss their studies in depth which they feel are preferable to a general survey course. Ideas are the core of the literature they present as well as of the composition program. They have time for individual instruction, and they can include also an "Independent Study Program." Each month a stimulating work of fiction or non-fiction is analyzed by the students with a teacher acting as moderator. Also one hour each week large group gatherings are held for films, lectures, demonstrations, and discussions related to some area of English.

To be sure that all have an opportunity to receive direct teaching in composition, each student writes a monthly composition. The student's name does not appear on his paper, simply a number given him by the "English Team secretary." The paper is graded anonymously by any of the twelve teachers. Teacher conferences about the papers help point the way of the team in their instruction. Each teacher, then, is teaching the area in literature he prefers, but he is also teaching composition—short selections and longer written discourses.

Sitting in on a weekly planning session of this group convinces the outsider that, though they call their English offering "Program by Choice," they are doing team teaching; the group is accurate when they call their secretary "English Team Secretary," for these twelve persons plus Mr. Caton, the administrative intern in charge of the group, form a real team for teaching literature and writing.

Lay readers do part of the grading in all of these schools, usually half of the papers, with the teachers themselves doing the other half. Requirements for these lay readers are high: they must be college graduates with a major in English

and with teaching experience in the secondary schools.

Conclusions

Among the many high schools I visited, these were outstanding in their team approach: all recognized varying levels of ability and interest and were attempting together to meet the needs of students, some by ability grouping and others through program by choice.

In these schools—and I must admit I attempted to visit those recommended as the best—students are being lifted in knowledge and thought and in writing achievement. At the heart of this increase in interest in every aspect of English is always the well-educated, enthusiastic teacher whether he is 22 or 65. Competence is not granted to one age alone.

With new ideas in teaching, with lighter pupil and paper loads, with recognition of English as a worthwhile subject, perhaps more college students can be encouraged to become teachers of English. But anyone who wishes to be a satisfactory English teacher today will need to be well grounded in mythology, *The Aeneid*, *The Iliad*, all of Shake-

speare's plays (some high schools teach 12), Henry James, Dante, Steinbeck, Hardy, Chekhov, Koestler, Dickens, Robert Penn Warren, Orwell, Faulkner, Euripides, Sophocles, Harper Lee, Mark Twain, Thoreau, Dostoevsky, Melville, the *Bible*, Thornton Wilder, Shaw, Ibsen, Cervantes, Molière, John F. Kennedy, Salinger, Hersey, Hawthorne, Burdick, Shirer, Galsworthy, Michener, Goethe, as well as other authors usually found in anthologies or placed on reading lists. These are haphazardly enumerated because it was thus they came to my attention as parts of high school English curriculums. And this teacher must also know how to answer questions concerning facts and concerning style. Students are reading, and they are asking questions!

A superficial knowledge of formal grammar and a few courses in English literature no longer suffice for the teacher who would lead American youth in their search for ideas and the best techniques for presenting what they have learned or what they believe. Young people in high schools are thinking; they need guidance in reading, and, above all, guidance in conveying their ideas in a forceful style.

Training for Research Writing

(Continued from page 613)

submitted.

Research Method Not Paper

There are many ways of cultivating good research habits; these cannot be taught in a single long senior paper. True research methods should be taught early in high school or even before. Research aims should not be overly concerned with footnoting and making bibliographies in the early stages (though these might well be taught gradually as separate exercises). Instead, research training should attempt to develop (1) the stu-

dent's powers of discrimination along with the acquisition and application of knowledge; (2) the power to relate through comparison and contrast; (3) the power to make something new from given material—if only the newness that is achieved in a personally effective organization of evidence on a not at all new idea. Finally, this training should contribute the will and ability to produce with technical accuracy, whatever is written, since standards for true growth, scientific and spiritual, do not tolerate the imperfect effort.

Using the School Magazine with Retarded Readers

Alice B. Conroy

This junior high school teacher finds in the school magazine a great range of possibilities for helping retarded readers to develop language facility. Mrs. Alice B. Conroy teaches English at Bertha Dreyfus Junior High School, Staten Island, New York.

HOW OFTEN have teachers bemoaned the lack of interest shown by retarded readers in their textbooks! Children of junior high school age who have a reading problem (and their ranks seem to be swelling annually, particularly in our underprivileged areas) exhibit a need for reading material that is within their range of comprehension and that awakens their interest.

It is unfortunate that the texts for slow learners have too often not appealed to them. Some of the events recounted in these texts have not been directly enough related to their lives. Retarded readers can be greatly discouraged by long, involved sentences and abstract vocabularies.

The literary magazine recently produced by the students of our junior high school was used to advantage in several classes of students whose reading scores were low. The magazine contained short stories, poems, essays, and word games, contributed by boys and girls in the seventh, eighth, and ninth grades; the *advanced* or *bright* students in the special, accelerated program; the *average* students, reading at grade; and the *slow* students, reading at levels below their grades.

A teacher in the junior high school must never forget that he is dealing with adolescents at one of their most critical stages of development. There are certain retarded readers who, every time they

enter an English or special reading class, bring with them old grievances. Memories of past failures in the realm of reading sometimes result in their being suspicious, defensive, and unable to face successfully the new situation awaiting them.

A sense of achievement—recognition—is what motivates many of our students to accomplishment.) The door to this achievement often appears locked to the retarded reader. If he is not a school athlete and he cannot gain the recognition he craves through scholastic endeavors, he may strive to gain this attention by acting up. Many students, formerly considered discipline cases, have ceased their disruptive behavior upon their accomplishment of some socially accepted goal. The school literary magazine, properly designed and used, can be instrumental in opening *the locked door* for some students.

When a student who has a reading difficulty—one who has always had problems—realizes that printed words are not formidable enemies over which he cannot gain mastery, some so-called blocks attributable to his psychological make-up may be overcome. If he himself can write down his thoughts on so simple a topic as the coming of spring to Staten Island, then he can finally understand that words are tools and not adversaries.

Teachers of English who have worked with slow learners realize that creative

writing is as important to them as it is to intellectually gifted students. The retarded reader must be given a chance to encounter the difficulties of the short story or poem if he is to overcome his feeling that such writing is meaningless and silly. If he, with the sympathetic guidance and direction of an interested teacher, can couch a feeling or opinion in acceptable language, his feeling of accomplishment can be a rewarding one. Even for those who cannot rise to the occasion, there is likely to be at least a taste of the success that can come from working with words.

By learning at first hand that a poet must take liberties with ordinary syntax and that he must create symbols, the student can learn to understand that the difficulties he encounters in reading poetry are not traps set and designed for his downfall but are part of the nature of poetry.

Encourages Writing

The literary magazine was, in itself, an inducement for the students retarded in reading to attempt creative writing. The boys and girls in these classes participated actively in naming the magazine, submitting their choices for a name and setting forth the reasons for their selection in short, well-constructed paragraphs. Their interest had been so aroused that many began jotting down simple poems and limericks and shyly submitting them to the editors. Their surprise upon the acceptance of their work was replaced with pleasure and a new self-confidence in their own ability.

The worlds of reading and creative writing were unfolded to them at first hand. They discovered that proficiency in reading is not a distant, unattainable goal, but that the quest for it is, in itself, a rewarding experience.

Since the material in the magazine had been submitted by students, including some of the retarded readers, themselves,

it had an obvious relevance to their lives. The works of the bright or accelerated students provided a challenge, because their meanings were not quite so obvious as the meanings of the material submitted by the slower youngsters. If development in reading skill is to take place, the reader should attempt something beyond his present level.

The student body greeted the publication of the first issue enthusiastically. The members of the Circulation Staff had done a good job of publicizing its advent through the use of posters and announcements.

Moreover, a student who has participated actively in the assembling or the promoting of a school publication is more keenly interested in its contents. The staff of our magazine, as well as the list of contributors, was composed of children of all levels of reading ability.

There were two groups of retarded readers with whom I used the magazine as a supplementary text, a ninth-grade class and an eighth-grade class. Students in each group were from two to four years retarded in reading.

The motivation for the lesson was, in nearly every instance, provided by the children themselves. Each student had no sooner been presented with a copy of the magazine than he scanned the pages eagerly, looking for a familiar name among the contributors. It was especially rewarding for the teacher to use the magazine with a group of poor readers among whom were several neophyte authors. Their peers regarded them with a sense of pride, sharing in their achievement. It was finally apparent to them that the fruits of accomplishment were not the exclusive property of the gifted student; they, too, could have their moment in the limelight.

Comprehension and Appreciation

The use of the literary magazine had roughly a two-fold purpose: comprehen-

sion and appreciation. The vocabulary used in the stories, on the whole, was readily understood, because it was the vocabulary of the students. The short stories were read both silently and orally, and discussed from many angles. After the students had read a particularly interesting short story, the students discussed its strong points. Sometimes comments as to how the story might have been improved were offered.

The short stories included in the magazine provided the basis for lessons on the topic sentence. These, in turn, led to lessons on the writing of short, simple paragraphs. The question, "What happened in this story?" was answered by four or five sentences, tracing briefly the main story line. As in all the written work produced by retarded readers or slow learners, emphasis was placed on the structure of the simple sentence. These paragraphs were developed as a collection of simple sentences based on a single theme.

Lessons in comprehension stemmed from the reading of the short stories in class. Students were asked questions about the motives of the main character, certain descriptive sentences, and the strength of the title: Was it the best title for the story? Could they suggest a better one? The ideas of theme and plot were also introduced tangentially.

Although most of the vocabulary used by the student-authors was familiar to their fellows, certain words were intro-

duced which had an unfamiliar ring. The classes listed these words and used the dictionary to find their exact meaning. Getting the meaning of a word from context was another skill developed. Several rewarding spelling-word study-vocabulary lessons were the outgrowth of this use of the literary magazine.

Rhythm and meter were discussed briefly in the reading of the poetry selections. The appreciation for the *raison d'être* of poetry was developed more easily since the poems had been written by boys and girls of junior high school age. The world of poetry was no longer so remote to the students; the poem as an expression of deep feeling was at last a living, understandable reality. The completion of the word games supplemented vocabulary lessons and provided a refreshing leisure time activity.

The classroom teacher realizes that the slow learner needs immediate rewards and that he needs them frequently. One such reward comes through seeing the work of boys and girls whom he knows personally reproduced in print for all the world to see.

If students realize and accept the value of language skills, they will be able to achieve in other academic areas. Self-motivation is the strongest impelling force known in the realm of education. In this regard, the use of the school literary magazine with retarded readers should not be overlooked.

Let Genius Burn

Helen L. Morris

Mrs. Morris, currently teaching English at Western Illinois University, Macomb, describes her methods of stimulating junior high school youngsters in three quite different countries to write verse.

NO pupil should be *told* to write verse. After nine years in the classroom in three different countries, I am fully convinced that poetry writing in the classroom must be the response to carefully planned lessons, the theme of which is persuasion. Let me illustrate by referring to my work with junior high classes over the last year.

First, I spent many weeks familiarizing the students with the rousing rhythms and robust tales of English and Scottish ballads. These I tried to read as clearly, imaginatively yet naturally as possible. Technical terms, e.g., "stanza," "meter," "inversion," "iambic foot," were discussed only when the pupils had memorized some extracts. By repeating the readings of more popular ballads, I was laying plans for verse writing, hoping, not in vain, that a youngster would suggest that we make up some ballads about our own state.

Seizing the opportunity, I suggested we use the class members' favorite ballad for a model. We discussed the pattern of weak and strong syllables in stanza one of "Lord Randall," then prepared our "shorthand script" on the blackboard, noting the appearance of any irregular rhythms and the way in which these made the poem sound more natural.

The next step was to select suitable subjects. According to these Grade 8 students, we had to look back to the pioneers. There was, for instance, the story of the doctor who rode far into the bush, brought a patient on horseback seventy miles to his frontier hometown,

then performed a successful but highly dangerous operation while stones thrown by ignorant citizens splintered the windows of his crudely equipped surgery. That would be worth telling. Another ballad could surely be written about trailblazer Daniel Boone, and Lincoln's early life might offer possibilities. Smart pupils these! All I had done was to parallel ballad reading sessions with colonial history for a few weeks.

Different rows were responsible for supplying suitable first lines for such stories, and we worked out a blackboard outline for the tale about the doctor, observing that the true ballad unfolded suggestive details rather than every single event, thus allowing scope for the reader's imagination. For those members of the class who would never admit they got anything out of the most boisterous of ballads, an alternative prose assignment was given.

The efforts that subsequently turned up were not earth shattering. Of the 40 pupils, 29 had chosen to write the alternate assignment. Of the 20 verse efforts, seven were frankly bad, nine fair, two quite good, and two very good. We pinned the four best ones on the wall where they created considerable interest, especially the two signed "anonymous."

Puzzles Stimulate Interest

My second attempt to get this particular class to write verse was by introducing the poem puzzle. The *What Am I?* or *What Is It?* stanzas, most of them four-lined with an *abcd* rhyme scheme, pro-

vided descriptions of birds and animals in my homeland. The one about the kiwi¹ was recognized because of the clue about shoe polish tin lids, but only through encyclopedia investigation could the kea (a native parrot) be found. That the creature has the nasty habit of feasting on the kidney fat of living sheep was incentive enough for youngsters to hunt out the answer. Because of the enthusiasm of the class, the next verse writing assignment was a poem puzzle. About 20 pupils described the flora and fauna of America and tried to puzzle me!

At the start of a third verse writing project, I read aloud a series of light or nonsense poems. Limericks went well, especially when I read those unfamiliar to pupils, then asked them to suggest the last two lines before telling them what the author had actually written. Pupils wrote their suggestions on the board, the least successful being removed later by common consent. Next, I gave out a sheet of comic verses in which Maori² names provided intriguing doggerel like the example below:

Wiremu, Wiremu, Whitiatitiremu,
Can you say my name?
It's just as easy as Hone Himi Rimu,
Hori Henare Kahikatea.
That's too hard you say to me?
Then call me Willy Cabbage Tree.

Of course, one must know how to pronounce Maori names to get the right rhythm from this. Anyway, the effect was instantaneous, more enthusiastic than this realist had hoped. When I translated part of line 3, "John Jimmy Redpine," and line 4, "George Henry Whitepine," the pupils wanted to try their hand at something similar. They had fun experimenting with words and sounds, even

making up new sounds to create onomatopoeia, although the word *onomatopoeia* was not mentioned until we had read illustrations from their efforts.

After these writing sessions, I unclipped from my folder verses that had been written by students in Norfolk, England, and New Zealand. Pinned on the bulletin board, these were subject to lunch-time scrutiny and such comments as, "Say, that's quite good," "I reckon I could do as well," "Gee, this New Zealand kid didn't know much. He says, 'On a summer day in January.'"

Since one of my prime objectives was to encourage youngsters to write poetry, however, it was not long before I introduced another verse-composing assignment, as usual on a voluntary basis. Another sheet was handed out to each pupil. On it were two ballads and two descriptive lyrics. All were on the shortish side; all dealt with some aspect of life in another land, yet each topic had universal application. Having compared ballads with descriptive lyrics, the pupils thought up suitable titles for the four poems and tried to complete the one that began:—

Lush green pastures, plump-humped
cows,
Squealing pigs and snorting sows,
One old horse whose sad brown eyes
Watch the tractor, Dad's great prize . . .

I suggested that the poem might continue to describe life on the farm or perhaps deal specifically with an old horse who no longer felt wanted or loved in this mechanical age. Perhaps the narrator was a dreamy teenager so busy admiring the well-loved sights and sounds that he missed the school bus. Here, I had hit upon an incident that was in the experience of at least a couple of pupils, many of whom had rural backgrounds. The main point of the exercise, however, was that all should be given a free hand.

Subsequently, we examined "*Nostalgia*" as one girl entitled her poem:

¹A small bird, almost extinct, native to New Zealand.

²Maoris are natives of New Zealand, thought to have emigrated there from the Society Islands in the Pacific in the fourteenth century.

A house in New Zealand is home to me—
White wooden walls and a grey
chimney

We briefly analysed the poem, using our "poetic shorthand" to show the metrical pattern on the blackboard. Next I wrote the line, "A house in Kentucky is home to me." Class members were asked to write what they felt about their home or a home they had known, using, if they wished, the same pattern in rhyme and rhythm. They were cautioned to select details carefully, to restrict their adjectives to a few vivid words, and above all, to write honestly, in prose if they could not manage verse. Some found colored pictures of "My Ideal Home" and described these, but the best efforts, which were pinned up and taped, came from youngsters who wrote from the heart of their own experience.

Variety Is Keynote

My poetry writing tactics vary as much as the ability of the classes I teach. With junior high school groups, I have often found it advisable to begin with the verse puzzle, and sometimes I do not get beyond this genre. On the other hand, with a keen, alert class, I cover more than has been mentioned in this article because the students come up with so many ideas. For instance, one group, after writing about a home they loved wanted to extend the plan to include

places overseas. On that occasion, each row contributed, and we had verses about homes in Karachi, Korea, Brasilia, and Uganda—a wonderful lesson in geography!

Whatever the extent of poetry writing efforts, however, the aim is always to get as many youngsters as possible thinking and writing independently, using familiar subjects in a simple and straightforward way, with a strong emphasis on rhythm. Rhyme is far less important, although pupils usually appreciate it. In encouraging students to write verse, I also rely quite heavily on an appeal to humor; if we can have fun while shaping patterns from and with words, the poetry lesson is more readily appreciated, especially by the more practical ones lacking a cultural home background.

An added advantage of getting youngsters to write, as well as to read verse is that they tend to retain technical knowledge fairly well. Having grappled with the construction of *galloping* rhythm, they remember what dactylic feet are; wrestling with internal rhyme, they recognize it in later reading. Good poetry is meant to be read aloud and read often. But occasionally, it is a greater challenge for pupils to read aloud their own efforts rather than the words of the masters for whom, as a result, the responsive scribblers frequently develop increasing admiration.

Poetry in the Classroom

CONDUCTED BY THE NCTE COMMITTEE ON THE READING AND STUDY OF POETRY IN HIGH SCHOOL: Dorothy Petitt, chairman; John A. Myers, associate chairman; Roger Hyndman, consultant; Sister M. Bernetta; Mary Frances Claggett; Alice Coleman; Janet Emig; Roderick A. Jacobs; Virginia E. Jorgensen; D. J. Lepore; Sister Mary Hester; Sister Mary Noel; Lois T. Miller; Jarvis E. Bush, *ex officio*.

AUTO WRECK

- Its quick soft silver bell beating, beating,
And down the dark one ruby flare
Pulsing out red light like an artery,
The ambulance at top speed floating down
5 Past beacons and illuminated clocks
Wings in a heavy curve, dips down,
And brakes speed, entering the crowd.
The doors leap open, emptying light;
Stretchers are laid out, the mangled lifted
10 And stowed into the little hospital.
Then the bell, breaking the hush, tolls once,
And the ambulance with its terrible cargo
Rocking, slightly rocking, moves away,
As the doors, an afterthought, are closed.
15 We are deranged, walking among the cops
Who sweep glass and are large and composed.
One is still making notes under the light.
One with a bucket douches ponds of blood
Into the street and gutter.
20 One hangs lanterns on the wrecks that cling,
Empty husks of locusts, to iron poles.
Our throats were tight as tourniquets,
Our feet were bound with splints, but now
Like convalescents intimate and gauche,
25 We speak through sickly smiles and warn
With the stubborn saw of common sense,
The grim joke and the banal resolution.
The traffic moves around with care,
But we remain, touching a wound
30 That opens to our richest horror.
Already old, the question Who shall die?
Becomes unspoken Who is innocent?
For death in war is done by hands;
Suicide has cause and stillbirth, logic.
35 But this invites the occult mind,
Cancels our physics with a sneer,
And spatters all we knew of dénouement
Across the expedient and wicked stones.

—KARL SHAPIRO

•From *Poems 1940-1953*. Reprinted by permission of Random House, Inc.

"Doors Leap Open"

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The non-academic or intellectually inexperienced high school student often forgets his poetic prejudices when he is introduced to carefully chosen contemporary poetry. This type of student may be surprised, and even somewhat shocked, when he first experiences poems like Carl Sandburg's "Chicago," Elinor Wylie's "Sea Lullaby," or Elizabeth Bishop's "The Fish." Fortunately, the modern poet is seldom overtly didactic. When his images center around smoke stacks and other symbols of modern society, the student often reacts more enthusiastically than to traditional verse about fringed gentians and chambered nautiluses. In order to support this theory, I recently experimented with Karl Shapiro's "Auto Wreck." I compared the responses of two classes of average eleventh grade students with those of two classes of advanced students who had been reading material from a college American literature text. The average class consisted of students who in the main had received C's at the end of the semester with a sprinkling of B's and D's. The advanced group were college preparatory students. In the average class we had spent just one week on modern poetry, using a regular high school anthology. We had identified only the simplest poetic terms and devices. My goal with the average group, in addition to the primary poetic experience, was to make the students aware of the methods of the poet as contrasted to those of the prose writer. With the advanced, I wished to test whether these students, with more academic experience and possibly more interest, would be able to make a more complete or convincing interpretation of the poem's meaning.

In all classes, after reading the poem both silently and orally, we began with a discussion of the total impression we had received from "Auto Wreck." An incident such as Shapiro describes is usually spread on the headlines of the local newspaper and

dramatized by photographs. Everyone recognized that the poem was charged emotionally compared to the dispassionate record of statistics in a newspaper account. The problem was to discover the poet's basic technique for arousing our feelings. First we agreed we should carefully examine the literal meaning and exact images.

In answer to the question, "To what is the ambulance compared in the first sentence or first seven lines?", some students thought of an airplane by association with beacons, flashing lights, heavy curve, and words like *dips down* and *floating*. Others identified a large, death-like bird, some thought Death himself was personified, and others insisted it was just an ambulance. All agreed that the images were vivid: sound pictures—"silver bell beating;" color pictures—"ruby flare pulsing out red light like an artery" and "illuminated clocks;" motion or kinesthetic words—"floating," "dips," "brakes speed," and "enters crowd." The total effect suggested urgency, danger, and shortness of time.

In the second sentence (lines 8-10), we discussed the reason for the passive voice, since no particular persons are mentioned when the "doors leap open," "stretchers are laid out," and the "mangled lifted and stowed into the little hospital." This impersonality adds to the feeling of fear, dread, and haste. The third and last sentence in the stanza (lines 11-14) increases the ominous tone, for the bells, which had been softly beating, are now tolling, the bodies now are referred to as "terrible cargo" while the doors closed, "as an afterthought," as though care no longer mattered. Whereas the tone may be impersonal, the mood is tragic.

The point of view in the second stanza shifts abruptly to those who are spectators. After discussing the meaning of "We are deranged," the class noticed the poet's juxtaposition of this statement with the contrasting comment that the attending "cops"

(a surprising word to some students) are "large and composed" as they go about their business. Their routine duties are self-evident except for the reference in the last line (21) to "empty husks of locusts," used in relation to the wrecked cars. Biology students pointed out that the locusts leave their frail, shell-like husks conspicuously empty; we concluded that the unlovely insects who once inhabited the husks could be compared to the frivolous, predatory, short-lived individuals who have been carried away as "terrible cargo." Subtly, the poet is influencing our thinking.

Many of the references in the third stanza suggest a hospital or first aid equipment. If "our throats were tight as tourniquets," we must be numb with the constriction. If "our feet seem bound with splints" there must be some force caused by the shock which is forcing us to remain rooted to this spot, unpleasant though it is. What is the implication of "convalescent" in line 24? "Gauche" and "stubborn saw" needed some explanation. French students who recognized gauche as "left-hand" made the analogy to awkward; some were able to summon appropriate lines such as "Haste makes waste," "The Lord giveth and the Lord taketh away," and "What is to be, will be" which suited the occasion. Likewise, we had no difficulty identifying "banal resolutions" which would include having the brakes checked tomorrow, driving carefully within the speed limit, and being cautious when the streets are wet. But the last sentence (lines 28-30) in the third stanza presented a more involved philosophical problem.

The traffic moves around with care,
But we remain, touching a wound
That opens to our richest horror.

The "richest horror" could mean the ultimate death of us all, but how can we "touch" the wound? We laughed grimly when we recalled that all of us have been tempted to pull off a small scab prematurely and watch with fascination as the blood forms again. Is there a masochistic streak which makes us identify the present occasion with our own inevitable experiences with death?

In the last stanza we find several ambiguous phrases: The question "Who shall die?"

is already old, since this immediate accident is already beyond recall. But other people have asked many times before why death occurred at a particular moment and on a particular spot. This kind of thinking led us to recall Thornton Wilder's *Bridge of San Luis Rey*. When Father Juniper investigated the reason for the deaths of Estaban, Pepita, the Marquesa, little Jaime and Uncle Pio, he was certain that each had been purged by suffering and unselfish love to be prepared for the life beyond. But most of the populace of Lima, like Shapiro's spectators, were bewildered. Were these particular people "innocent" enough to be ready for heaven? Or is the question of innocence in reference to a drunken driver, a faulty mechanical repair, bad street conditions, or inadequate human reflexes? Indeed, one student asked, are any of us innocent at such a time? Lines 33 to 35 were relatively easy to grasp, but we spent considerable time on the last four lines:

But this invites the occult mind,
Cancels our physics with a sneer,
And spatters all we know of denouement
Across the expedient and wicked stones.
"This" refers to the accident which makes us probe the mysteries of the "occult" mind, suggesting that all the reliable, mathematically proven laws of physics are no longer applicable. "Denouement" is translated to mean resolution, catastrophe or the final ending of us all, but why are the stones both "expedient" and "wicked"? Why stones instead of other building materials? Although stones make a suitable highway, still the use of "wicked" connotes a moral judgment, implying that the poet may question the people who have laid the stones, the pathway to death. Who are these people?

We considered other prejudicial words: "sneers," "cancels," and "spatters" in connection with our inadequate scientific knowledge; "banal resolution" for our sick attempts at humor and rationalization, to say nothing of the earlier image of the "empty husks of locusts" implying the sacrificial victims were heedless insects.

Before we discussed any theme, we considered the poem in its totality by reading it again out loud, while concentrating on its emotional development or progression.

Some felt the poet is simply objectively commenting on the plight of the bystander who has witnessed a tragic but unnecessary death on the highway. Others insisted that he is definitely implying social condemnation. The spectators who have witnessed the event have only made banal resolutions to remedy the conditions which have caused this catastrophe. This event could symbolize man's futile attempts to control his mechanical monsters fed by atomic energy. Although there was a diversity of opinion, all agreed that the poet had made life seem fragile and fleeting, as well as subject to violent change.

When we recalled similar accidents in newspapers, we recognized that the journalist does not have time, nor would it be appropriate, to employ the imagery which makes the scene come alive in the poem. Only a poet would dare to use the symbolic and dominant image of red with ruby flares, lights pulsing like arteries, blood being spattered in the gutter, wounds being probed, and closely related, the illuminated clocks and the closing of the lighted door. Each image compounded our awareness of violence, bodily injury, and of life cut short.

The poet's use of the bell first beating, then tolling, his use of the hospital metaphor, and his references to death in forms of war, suicide, and cancer are all unpleasant, but they made the scene unforgettable. Only a skilled poet could condense so much emotion into so few lines.

Deliberately, I have not distinguished between the responses of the students from the average classes and those from the advanced, because the reactions of the four classes were remarkably similar. The chief difference was that the academically disciplined students talked with less prodding while expressing possibilities of ambiguities and implications. In the average classes, the interest in and grasp of the philosophical problem were equally sustained, even profound. Nearly every student in all four classes seemed to be not only absorbed and awed by this dilemma of mankind, but aware of Shapiro's purpose. As a reward for my experiment, a student from one of the average classes asked, "Why didn't we have something like this for our introduction to poetry? This is the language we understand."

Cleveland, 1964 — Cleveland, 1964 — Cleveland, 1964

54th Annual Convention

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Teaching Materials

Edited by

John R. Searles
University of Wisconsin

THE WORLD BOOK ENCYCLOPEDIA DICTIONARY. Clarence L. Barnhart, editor-in-chief. 2 vols. Chicago: Field Enterprises Educational Corp., 1963. 2265 pp., illus. School price \$32.20 or \$35.20, depending on binding.

It is not difficult to recommend this two-volume dictionary as a valuable and handsome addition to any school, classroom, or family library. Designed and presented in accordance with the best principles of modern lexicography, this dictionary should be of particular interest and value to school-age members children, for whom it is principally intended. Some of the more attractive features of the dictionary are: (1) an abundance of pictures and diagrams (over 2000), including a graphic survey of the historical development of the letters of the alphabet; (2) clear and comfortable type size; (3) arrangement of word meanings according to frequency of occurrence and relative similarity to each other; and (4) minimally abbreviated entries for etymologies, including cross-references to related words and doublets, e.g., *skirt* [*<*Scandinavian (compare Old Icelandic *skyrta* shirt, skirt, kirtle). Compare SHIRT]. Since the dictionary is intended to serve as a companion to the *World Book Encyclopedia* (though it is being sold separately and may certainly be used separately), a considerable amount of typically encyclopedic material has been left out, thus making it possible to devote extra space to the presentation of word meanings, especially through the extensive use of illustrative sentences. Many of these illustrative sentences are directly documented from such up-to-date sources as leading newspapers, journals, and magazines and the writings of contemporary authors, although, where still appropriate, classical sources are also drawn upon. In addition, the first volume contains a particularly practical 85-page section of self-

study supplementary materials, dealing with such topics as the use of the dictionary, vocabulary development (complete with diagnostic tests) from the pre-school stage to college level, effective writing, and a concise but immensely useful summary of capitalization and punctuation conventions in written English.

It is a well-worn fact of lexicographical criticism, however, that no dictionary yet published has completely satisfied all of its potential users. Linguists in particular are prone to be overly critical of dictionaries, especially with respect to the system of notation used to present the pronunciation of words. Barnhart, of course, has long been aware of this problem, and has, in print, discussed the difficulties of the lexicographer in deciding upon a notational system that will satisfy all users of the dictionary. The problem is an old one and centers not so much upon the particular system of notation to be employed, but upon the consistency of the notational system and upon the adequate representation of the phonemic facts of the language.

There are a few minor inadequacies in the notational system used in this dictionary (e.g., the over-differentiation resulting from the use of *u*, *e*, and *ə* in three predictable and mutually exclusive phonetic environments to represent the lax mid-central vowel of American English), but on the whole these inadequacies are far outweighed by the otherwise admirable economy and consistency of the system. One notable distortion, however, is to be found in the pronunciation guides for words like *theater* and *idea*, where the symbols used (*e'ə*) suggest what Kenyon might call a formal sub-standard pronunciation. For most cultured speakers of English, these words are more commonly dissyllabic than trisyllabic as (*the' ə tər*) and (*i de' ə*) would indicate. An additional symbol, perhaps *i* paralleling the

ā as in *care*, *air*, would eliminate this distortion.

Another excellent merit of this dictionary is the inclusion of sane and objective notes on the usage of certain notoriously troublesome items, e.g., *hang*, *hanged*, *hanged* vs. *hang*, *hung*, *hung*. These "usage notes" are clearly set off from all other information given for the particular entries by means of bold-faced arrows—a convenient device for locating these valuable and informative notes easily on any given page. With respect to these *usage notes*, it is to the credit of the editors that they have been careful to distinguish properly between *cultural levels* and *functional varieties* of American English speech habits.

In spite of the minor inadequacies to be found in the pronunciation key, the *World Book Encyclopedia Dictionary* represents an excellent work of scholarship and an exceptionally valuable and practical reference book.

—CHARLES T. SCOTT
University of Wisconsin

STEPS TO BETTER READING, BOOK I, by Wilbur Schramm, Herbert Potell, and George D. Spache. New York: Harcourt, Brace & World, Inc., 1963. 165 pp. \$1.80.

This paperback, offered as a companion book to **ADVENTURES FOR READERS, BOOK I**, is subtitled, "Programmed Instruction in Reading and Literature." Essentially, however, it is a programmed course in getting "meaning," first from words via prefixes, suffixes and contextual clues; then from sentences; next from paragraphs; and finally from stories and poems—a big order, but a practical one in this instance, since this text is designed not as a workbook but as an *experience*. The authors have assumed, apparently, that the student will find in his daily assignments the additional illustrative material he may need.

An accompanying test booklet is attractive and well done, with varied and searching questions, and with perforated pages for easy and quick removal. The answer key is provided free, but must be ordered separately. Unlike most programmed texts, which require that to check an answer one must turn a page, move a slider, or turn a knob, this book prints answers directly next

to the questions. A grey overprint conceals them somewhat, and the student is told to cover the answers while he responds to the questions.

Stylistically, **STEPS TO BETTER READING, BOOK I**, strikes the now common note of the informal, uninvolved but interested guide, who desires only his student-user's welfare and knows how to secure it. This kindly, supportive manner is an attractive quality and may turn out to be one of the major contributions of current textbook development.

Ordinarily, to establish the level of probable best use it would be sufficient to use the phrase "high school level" and to cite as evidence the use of words like *non-descript* and *limn* in the vocabulary section, the use of "generalization," a rather sophisticated concept for paragraph comprehension and so on. But this is a "programmed" text and not so easily pigeonholed. Guide lines for the use of programmed material are not yet as clearly delineated as one might like, and the question of the effectiveness of programmed material is still vigorously debated. Consequently, the most affirmative statement that may be made is that this text should be at least as effective as a more conventional book for some students and possibly more so for others. But how to identify them? The answer can come only out of the experimentation, in which this textbook should certainly find a place, now going on in schools everywhere.

—HAROLD BLAU
Long Island Reading and
Education Institute

STEPS TO READING LITERATURE I, by Barry and Patricia Spacks, Joseph Fenwick, A. R. Gurney, Jr., Norman N. Holland, and David Fanger. New York: Harcourt, Brace and World, 1964. 198 pp. \$1.80. (Paperback)

STEPS TO READING LITERATURE I is apparently one of the first approaches in the long-delayed movement of programmed instruction into the sensitive area of literary appreciation. It is offered for use with Harcourt, Brace and World's **ADVENTURES IN APPRECIATION**. As a pioneering effort, more is required of this text in the way of introduction and explana-

tion than might otherwise be the case. This task it fulfills satisfactorily. On the very first page, for example, we read, "Good literature is always a various, supple, and multiple engagement between the reader and the author. The good reader learns to read in that multiple way. But the beginning must go step by step." Programmed step-by-step, one might add.

As a simple illustration of the way the book proceeds from common student experience to establish the importance of the questions in the text, the authors ask several questions to establish the fact that personal involvement in sports adds to the pleasure of the activity. Then they add, "The programs in this book are concerned with helping you develop the skill of close reading. You will find that just as the close attention you gave a football game is rewarding, so too is the _____ reading you give to literature. Answer: *close*."

The text includes programs (but not the texts) for "The Cask of Amontillado," "Birches," *The Miracle Worker*, *Julius Caesar*, and *Silas Marner*. The various programmers, different ones for each classic, are clearly competent and insightful individuals who have said definitive things out of a substantial body of learning and teaching experience in the form of what might be called a Socratic dialogue, a less debatable phrase perhaps than "programmed course." Answers are printed, with a grey overprint, next to the questions. Suggestions for class discussion and compositions are also included.

If students are to use this text with genuine independence, they will need to possess the ability to follow a reasoned and sustained discussion and to be able to profit from contact, in print, with a supple mind of a high degree of intelligence. Teachers who have attempted to get students to read essays or editorials can appreciate what may be involved and can conclude better who might best use this text profitably. However this may be used with a class, teachers themselves will find the text at the least stimulating and, where necessary, a reliable manual for their own guidance.

—HAROLD BLAU

MACBETH by William Shakespeare. Dur-

aflex edition \$0.96, school price \$0.72. Hard cover edition \$1.48, school price \$1.11.

THE RED BADGE OF COURAGE by Stephen Crane. Duraflex edition \$0.96, school price \$0.72. Hard cover edition \$1.68, school price \$1.28. Houghton Mifflin (Riverside Literature Series), 1964.

These are handsome books, with design and typography in thorough keeping with their content. Kenneth S. Lynn and Arno Jewett, general editors of the Riverside Literature Series, are to be congratulated upon these additions to an excellent series.

Macbeth is introduced by Harry Levin, Irving Babbitt Professor of Comparative Literature at Harvard University, with a fine flowing discussion of Shakespeare, his theatre, and his play. "Suggestions for Reading and Discussion" by John R. Searles, Professor of Education and English at the University of Wisconsin, bring the problems of the play into sharp focus. The text, newly edited by Professor G. Blakemore Evans of the University of Illinois, has been prepared for a complete edition of Shakespeare to be published by Houghton Mifflin Company. Illustrations are photographs from the George Shaefer production of *Macbeth*, filmed in Scotland and shown in the United States on the Hallmark Hall of Fame.

The Red Badge of Courage is introduced by Kenneth S. Lynn, Professor of English at Harvard University; Dr. Lynn writes on "Stephen Crane's Arena," and gives a sensitive picture of the author and his work of genius. Such introductions as this, and that of Dr. Levin for *Macbeth*, may well be the difference between understanding and confusion to the high school student who is approaching this type of literature for the first time.

The suggestions for the reading and discussion of *Red Badge* are by Kirby E. Judd of Longmeadow High School, Longmeadow, Massachusetts. They, like those of Dr. Searles for *Macbeth*, are done with a comprehension of the needs of the student, and will add a great deal to his understanding of the book. Illustrations are reproductions of photographs, selected from the work of Alfred Waud and Matthew Brady, the outstanding photographers of the Civil War.

These two books have been brought to us by sound scholars. They demonstrate, beyond all else, how splendidly some publishers are progressing in their school editions. In both books we find what we have long been seeking: the good question. How many years, and titles, and expensive editions have thoroughly negated themselves, discouraging teachers and students alike with the question whose answer can be found by a mere back-flipping of the pages until it appears—the game of chance of the English class! The good question does not have a *yes* or *no* answer, is not a memory contest, asks the student for his opinion. At the same time it guides and leads him toward a *way of thinking*. Example: “In your view, is Lady Macbeth monstrously wicked, or does the very fact that she must pray for hardness of character (Act I, Scene 5, lines 37-51) prove her feminine tenderness?”

—JOHN C. ADLER

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RECORDINGS

SHAKESPEARE RECORDING SOCIETY ALBUMS. Caedmon. 3 records for each play, stereo or monaural, \$17.85. With printed text. Order from Houghton Mifflin, Boston, or a branch office: New York City; Geneva, Illinois; Dallas, Texas; Palo Alto, California; Atlanta, Georgia.

Julius Caesar. This is a thoroughly workmanlike and professional performance which rises to excitement in the final act. Sir Ralph Richardson emphasizes the arrogance of Caesar. As Brutus, Anthony Quayle is the noblest Roman of them all. Alan Bates plays a fiery Antony, but he has a sharp-edged voice which records almost with stridency in the louder passages, particularly during his oration over the body of Caesar.

There are other blemishes, too. During the first act, the speakers sometimes seem to be struggling to be heard above such sound-effects as trumpet-calls and peals of thunder. The women's roles—fortunately not prominent—are not as successfully cast as the men's: Calpurnia is adequate, but when Portia displays strong emotion, she

positively quacks. Such defects, however, do not bulk very large as compared with the album's merits. The recording quality is first-rate.

The Tempest. This unusually fine album features Sir Michael Redgrave (Prospero), Hugh Griffith (Caliban), Vanessa Redgrave (Ariel), and Anna Massey (Miranda). Both the lyricism of much of the play and the abundance of songs and musical interludes make the listening experience most rewarding. On the other hand, passages of elaborately courtly dialogue and of verbal by-play will be merely puzzling to students, unless they have studied the text before hearing the album.

The sound-quality is very good, except that in a few places different speakers come through with different degrees of loudness, so that some adjustment of the volume control is needed to prevent the quiet passages from being lost, or the loudest from becoming shattering.

A Midsummer Night's Dream. This delightful interpretation of Shakespeare's excursion into midsummer madness does full justice to the light, bright lyricism of the play as well as to the absurdity of the merry-mix-up situation with its spoofing of romantic love, and to the contrasting comedy of the *tragic mirth* of Bottom and his fellows as they rehearse and finally perform the most doleful tragedy of Pyramus and Thisbe. Although the featured performers are Paul Scofield as Oberon and Joy Parker as Titania, their parts are no more prominent than a number of others. This production is notable for the uniform excellence of its cast.

Much use is made of background music to build mood and reinforce the dramatic effects; on the whole, it is successful. In only one scene, during which the fairies are speaking very softly, does the music make the lines difficult to hear. As in certain other albums in this series, the differences in volume between the loudest and softest passages—at least in the monaural version—is sometimes considerable; some players seem to be closer to a microphone than others, and Oberon's opening speech—perhaps intentionally—records somewhat hollowly, as though he were talking from the bottom of a well. The differences in volume, al-

though they are sometimes noticeable, are not so great as to spoil the pleasure of listening to this excellent production.

EDUCATIONAL RECORD CLUB RECORDINGS, 355 Lexington Ave., N.Y.C. 10017. With accompanying study guides. \$5.95 each.

Record AE2. (1) *Ogden Nash Reads Ogden Nash*. Presumably nearly every student has by now heard Nash reading his own work, but those whose ears are not attuned to the reader's dialect or quick to follow his individual speech mannerisms, along with his word-distortions and outrageous puns, may need the help of *The Pocket Book of Ogden Nash*, in which all of the selections will be found. Passing references to a bar-room and a harem, and one or two bits of mild profanity are innocuous enough in context; the prevailing spirit is simply one of fun.

(2) *Poems and Letters of Emily Dickinson*. Eighteen poems and four letters, well selected to bring out a number of facets of a most remarkable personality, are interpreted sensitively through a reading by Julie Harris. Still, the poems do not easily yield their meanings to a single hearing; they should be read and heard more than once. A study guide to the record gives the page numbers of the poems in the Bianchi-Hampson edition; it also contains suggestions for study and for related projects, and its edge is a "record-spotter," a marked scale which permits the user to locate selections.

Record AE4. (1) *The Trial: from Billy Budd*. After a brief explanation of the situation, Paul Sparer presents the trial scene in a restrained reading of Melville's text. He has a pleasant, low-pitched voice, but he sometimes decreases volume or increases his rate of speaking to the point at which hearing becomes difficult. Melville's stately diction and involved sentence-structure demand very close listening.

(2) *Baker's Bluejay Yarn and The Lady or the Tiger*. Earl Montgomery's interpretation of Mark Twain's story is entertaining, although he works rather hard to achieve a cracker-barrel tone. Sparer's dramatic, tongue-in-cheek reading of Frank Stockton's corny classic makes the story

almost as funny as the bluejay yarn. Only those who take the tale seriously and wish that Stockton had supplied an ending will object to Sparer's treatment of it.

Record AE5. *And the World Listened*. (1) *Lincoln's Second Inaugural* and *Burke's Speech on Conciliation*. These two masterpieces of oratory are given brief historical introductions and are then delivered clearly and ably, with evident concern for authenticity as shown in the pitch of Lincoln's voice and the faint Irish flavor of Burke's accent. Of the two readings, the Burke selection is more mannered, but the speech peculiarities are not overdone and do not interfere with understanding. Recording quality is very satisfactory except for some background noise during the first part of the Lincoln selection.

(2) *A Word in Your Ear*. By Dr. Walter Goldschmidt. This sprightly and entertaining discussion shows how human speech is influenced by time, place, age, sex, and circumstances. It ranges far over many tongues which reflect customs different from ours, yet it also indicates similarities: the polysynthetic language of Eskimos and the acronyms of English (UNRRA, UNESCO); the Trobriand Islander's many words for yams and the American's equally fine discriminations among automobiles. Sound effects and musical backgrounds heighten the fun. Although some facts and their interpretations are stretched a bit for the sake of scoring points, the underlying ideas are important, and the study guide lists books and projects which could get a class started on a worth-while exploration of language.

Record AE6. *Great Scenes from Macbeth*. The version used is the excellent album of the Shakespeare Recording Society (reviewed in the November 1961 issue of the *English Journal*). Selection, continuity, and recording quality are very good. The effect of juxtaposing scenes of the highest dramatic intensity is nearly overwhelming. GREAT POEMS OF THE ENGLISH LANGUAGE. Vol. 2, 1550-1850; Vol. 3, 19th Century. \$5.95 each. Poetry Records, 475 5th Ave., N.Y.C. 10017.

With few exceptions, the names of the British and American poets here represented read like a roll call of the most

famous. The British, however, outnumber the Americans twenty-one to three in the first recording, and eleven to five in the second. About two-thirds of the poems are so well-known that they are almost inevitably found in anthologies. Many of them are great poems by any definition of greatness; others are famous but mediocre. On the whole, the selection will make the recordings very useful in the high school classroom.

The reader, David Allen, is also an excellent choice: his voice is masculine and melodious; he reads with feeling tempered

with restraint. It would be niggling to cavil at two or three misreadings so slight that one hardly catches them, or at Mr. Allen's failure to rhyme *mind* and *wind*, *seen* and *been* even when the poet clearly intended them to rhyme. More serious, but not the reader's fault, is the dubious taste which allowed an echo-effect to represent the voice of God in Francis Thompson's "The Hound of Heaven." Such comparatively trifling objections aside, this is one of the best collections of its kind to appear in recent years. The recording quality is excellent.

The Class Play: Shakespeare or Trivia?

(Continued from page 596)

absolutely no contest on the grounds of educational worth. If these plays are to be presented as part of a high school theater, wherein the educational development of the student is the primary concern, we must turn our backs on the commercial rubbish, which fills such an infamous role on our high school stages, and turn to plays of dramatic quality. We must allow the literature of the classroom to live for our students and our community by presenting plays that are worth our efforts of production and the audience's efforts of attendance.

I have found that, contrary to popular opinion, a front-line play, even a classic, is easier to present than the second-rate plays so often produced by our high schools. One major reason is that, in addition to the inspiration they provide, it is much safer to place our trust in a truly great playwright than to count on a weak play to camouflage our mistakes. As proof of my complete faith in good play-

wrights, I have, on several occasions, entrusted the entire directorial responsibilities of a production to students. To my happy surprise, these productions were magnificently successful, in spite of major deficiencies in acting and in directing.

If we take the time and effort to select good plays by competent playwrights, we are likely to find that a sound script minimizes many of the actors' and director's worries. Also, we will not only improve the standards of our educational theater but will implant the seeds of learning in our students as well.

Because the high school actors of today form the bulk of our cultured citizenry of tomorrow, we must not allow our cultural heritage to plunge to the depths of commercialized trivia by presenting plays in this vein. Instead, let us raise the standards of society by raising the standards of our high school theatrical programs.

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Edited by

Anthony Tovatt and Ted DeVries

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HOW WELL DO YOU WRITE?

Floyd Rinker, executive director of the College Board's Commission on English, reports that for the 868 English teachers who participated in the 20 summer institutes in 1962 "the most severe challenge was presented by composition."

Required to write an essay a week, the teachers were *shocked* to discover that the rules of punctuation, grammar, and rhetoric which they had taught their students did not help much in actual writing experiences. "Their writing was often bad, not because it was incorrect but because they did not know how to say what they wanted to say," according to one of the institute instructors. A summary of the results of the institutes appears in *College Board Review*, Spring 1964.

ESTABLISHING A LANGUAGE ARTS program for disadvantaged children and youth is discussed by Eunice Newton in the *Journal of Negro Education*, Summer 1964.

The Howard University professor offers the following principles for determining content and methods: (1) "The language arts program for disadvantaged children and youth should be a continuum of linguistic experiences from nursery school through grade 14; (2) the development of proficiency in reading should be the dominant concern of the language arts program; (3) experiencing should be the basic activity of the language arts program; (4) the thinking processes (relating, generalizing, classifying, modifying) should be an integral part of the language program; (5) many and varied audio-visual materials should be utilized in the program to reinforce multisensory learning; (6) teachers of the verbally handicapped must avoid alienating the pupil from the teaching-learning experience; (7) the language

teacher of disadvantaged children and youth must function as a prototype in all communicative situations; and (8) promising instructional innovations should be experimented with."

HIGH SCHOOL AND COLLEGE

students spend nine out of ten class hours listening to lectures and discussion according to a study reported by Stanford E. Taylor in a 32-page booklet, *Listening*, published by the NEA Department of Classroom Teachers and the American Educational Research Association.

Elementary pupils spend only six out of ten class hours listening to their teachers, according to the report. As a means of developing more efficient listeners in a wide range of listening situations, the author recommends a systematic program at all levels and makes suggestions for initiating such a program.

"UNIT TEACHING IS MUCH LIKE the weather—everybody talks about it but nobody does anything about it." In the *Missouri English Bulletin*, May 1964, Paul Krueger builds a sound case for unit teaching and presents the following steps for planning a unit:

(1) *Selecting the Experience*: Since English is the study of the symbolic representation of experience, the proper study of language, then, begins with experience. The aspects of man's experience upon which a unit will focus might be any of the following: the history of the English language, a literary type, a period in literary history, or one aspect of individual experience, e.g., *Suspense and Danger*. (2) *Determining the Basic Content*: Choose grammatical understandings, special skills of communication, and literary aspects which can be related to the unit topic. (3) *Determining Common*

Reading Selections: Common readings serve to introduce and develop the unit topic. They must be clearly related to the topic, of general interest to the entire class, and of average difficulty. (4) *Determining Selections for Individual Reading:* After the class has read and discussed the common readings, students pursue the topic in greater depth through individual reading. Selections for individuals should represent a wide variety of literary types as well as varying levels of difficulty, and should both stretch the mind and deepen the understanding of the unit topic. (5) *Determining Meaningful Writing Activities:* These should involve asking students to explore various aspects of the unit topic and should grow out of selections being read. (6) *Determining Oral Activities:* Reports, speeches, oral readings, dramatizations, and panel discussions should be related to various aspects of the unit topic and serve to provide additional information or to clarify and expand the students' understanding. (7) *Compiling a List of Spelling and Vocabulary Words:* Words should be drawn from the reading materials and should involve words which students need to be able to spell. (8) *Determining Language Skills Which Can Be Taught in Relation to the Unit:* Selections read in common can and should be studied with an eye to literary techniques as well as to content.

PERHAPS ENGLISH AND THE other humanities will no longer have to play second fiddle to the sciences. The establishment by the Federal government of a National Humanities Foundation, comparable to the National Science Foundation, has been proposed by the Commission on the Humanities. The commission is sponsored by the American Council of Learned Societies, the Council of Graduate Schools in the United States, and United Chapters of Phi Beta Kappa.

The purpose of the proposed foundation would be to "encourage the study and teaching of such subjects as languages, literature, history, and philosophy; the history and comparison of religion and law; and the history, criticism, and theory of art and music. It would also be concerned with

development of the visual and performing arts."

"IT AIN'T NECESSARILY SO," HIT parade leader of a bygone era, could be sung in answer to current charges that "instruction which includes films and machines emphasizes speed at the expense of reading comprehension, thinking, and flexibility."

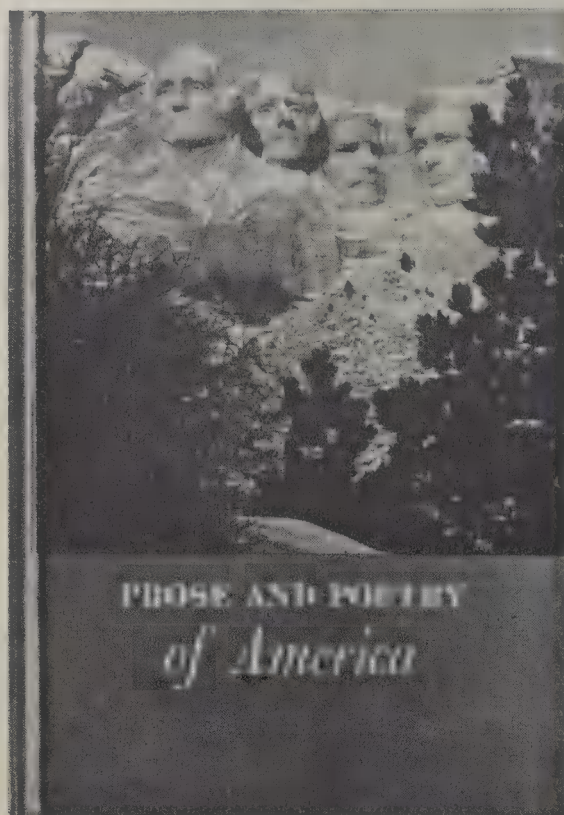
In fact, Bernard Schmidt points out in the *Journal of Developmental Reading*, Summer 1964, that "there are many programs on all levels using films, pacers, and other mechanical devices where comprehension is stressed and speed is almost a naughty word. Emphasis on speed can take place in any system of instruction; the teacher, not the materials, decides this point."

THE BATTLE BETWEEN THE traditional grammarians and the linguists is rapidly drawing to a close, according to H. A. Gleason in the *Harvard Educational Review*, Spring 1964.

"The results attained by the two groups are largely complementary," Professor Gleason notes. "The linguists have tended to concentrate on the broader issues rather than on the small points central to the interests of the traditional grammarians. As linguists work downward from the general structure toward the details, they are making increasing use of the work of the traditional grammarians," who, in turn, have taken "critical cognizance of that of the linguists."

This special issue of the *Review* is devoted to language and learning and in the editors' view "may serve as prelude to re-examination of what should constitute formal verbal learning from kindergarten through college." Contributors include such well-known specialists as Roger Brown, Ursula Bellugi, John B. Carroll, Martin Joos, Raven I. McDavid, Jr., among others. Copies, at \$2.75, are available from Margaret K. O'Hara, Longfellow Hall, 13 Appian Way, Cambridge, Mass., 02138.

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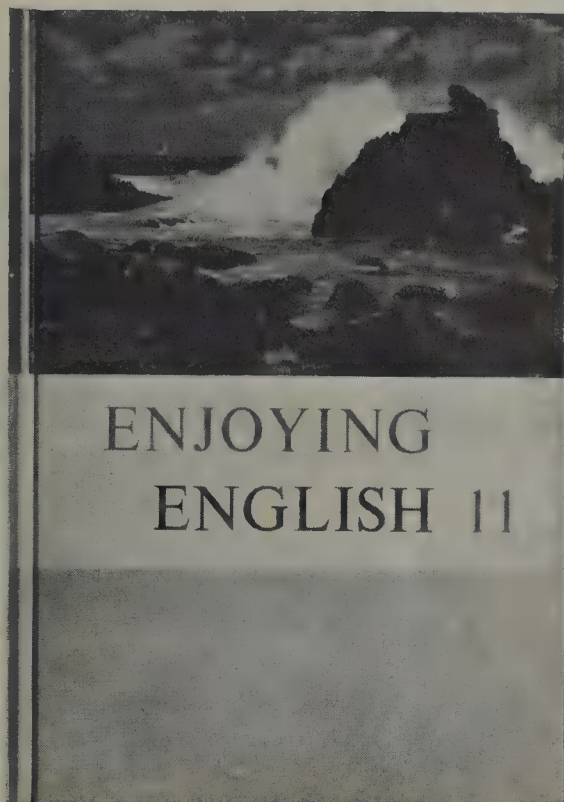
room, or are they serious in their writing efforts in *all* their classes?

According to Elizabeth Uhlenhopp in the *Iowa English Bulletin*, May 1964, high school English programs will become "real" only when students realize that "all speaking and writing is communication," and when clear, graceful expression becomes important to *all* teachers, not just those teaching English.

READING COMPREHENSION IS A *cumulative affair*, not an overnight revelation, according to John Simmons in the new periodical, *Reading in High School*, Spring 1964.

"Students at any level of school cannot move to a higher rung of comprehension adeptness until they have dealt rather thoroughly with the previous one," the author declares. For example, a student cannot be expected to find the *hidden meaning* in a story until he has mentally summarized its plot, setting, and the interaction of its characters. And he cannot be expected to perform these summarizing functions, Dr. Simmons says, until he has first understood the nature of details in the story and their significance.

Much literary instruction is confusing and arid for high school students [the author might just as well have added college students], because English teachers fail to recognize this hierarchy of comprehension abilities. Teachers, the writer admonishes, must stop asking students to "appreciate the symbolic greatness of *The Rime of the Ancient Mariner*" when the students have not the first notion of what actually happened in the poem.



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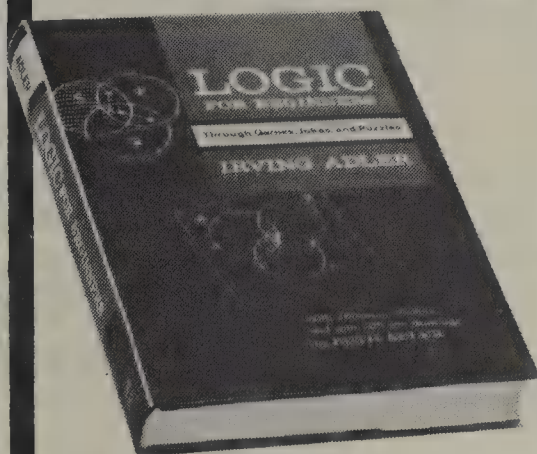


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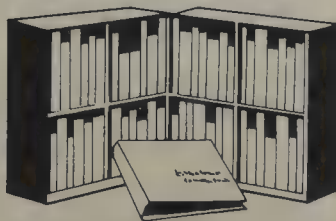
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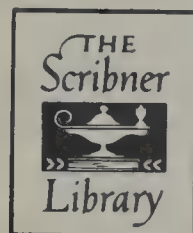
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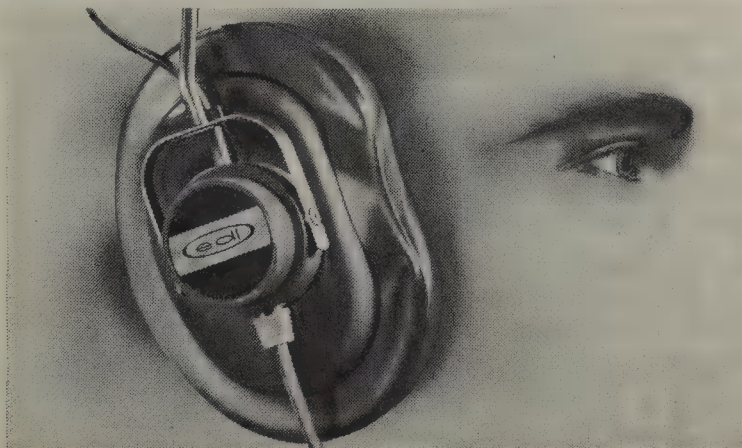
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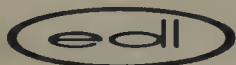
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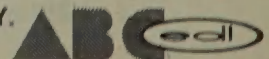


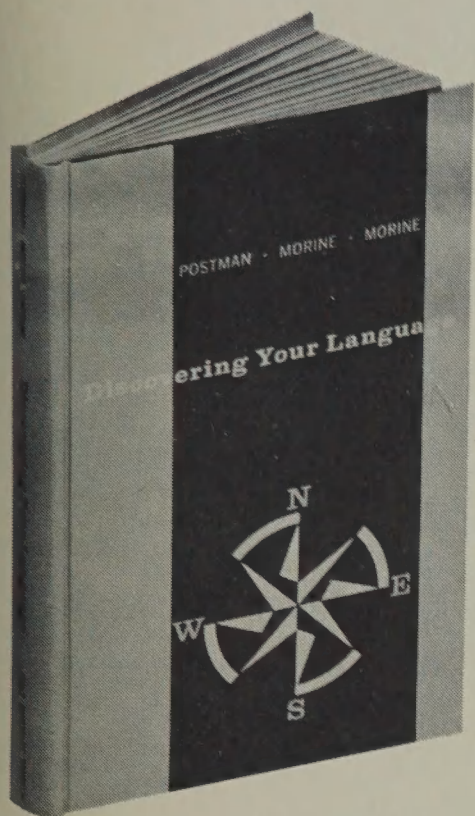
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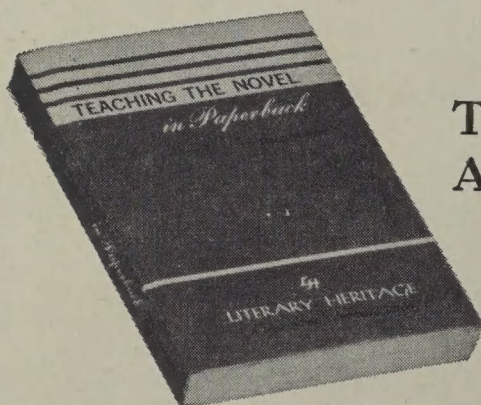
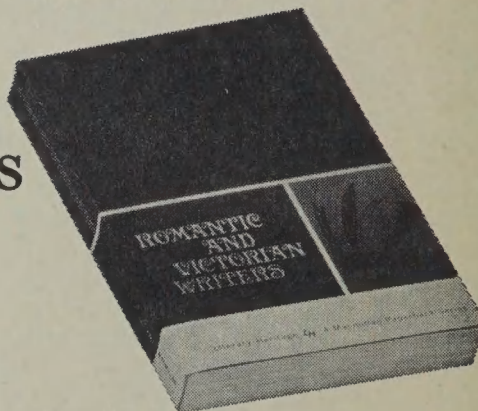
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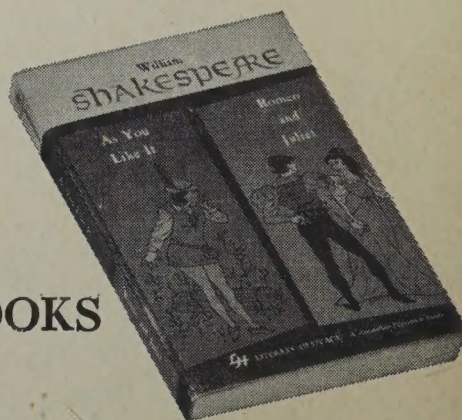
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